BRITISH GQ

GENTLEMEN'S QUARTERLY

SEPTEMBER 2018 ·

MICHAEL WOLFF
in conversation with
GEORGE OSBORNE

Why HBO's Succession has BDE*
(*And that's a good thing)

RIZ AHMED

The first brown Bond?
'I want to break the mould'

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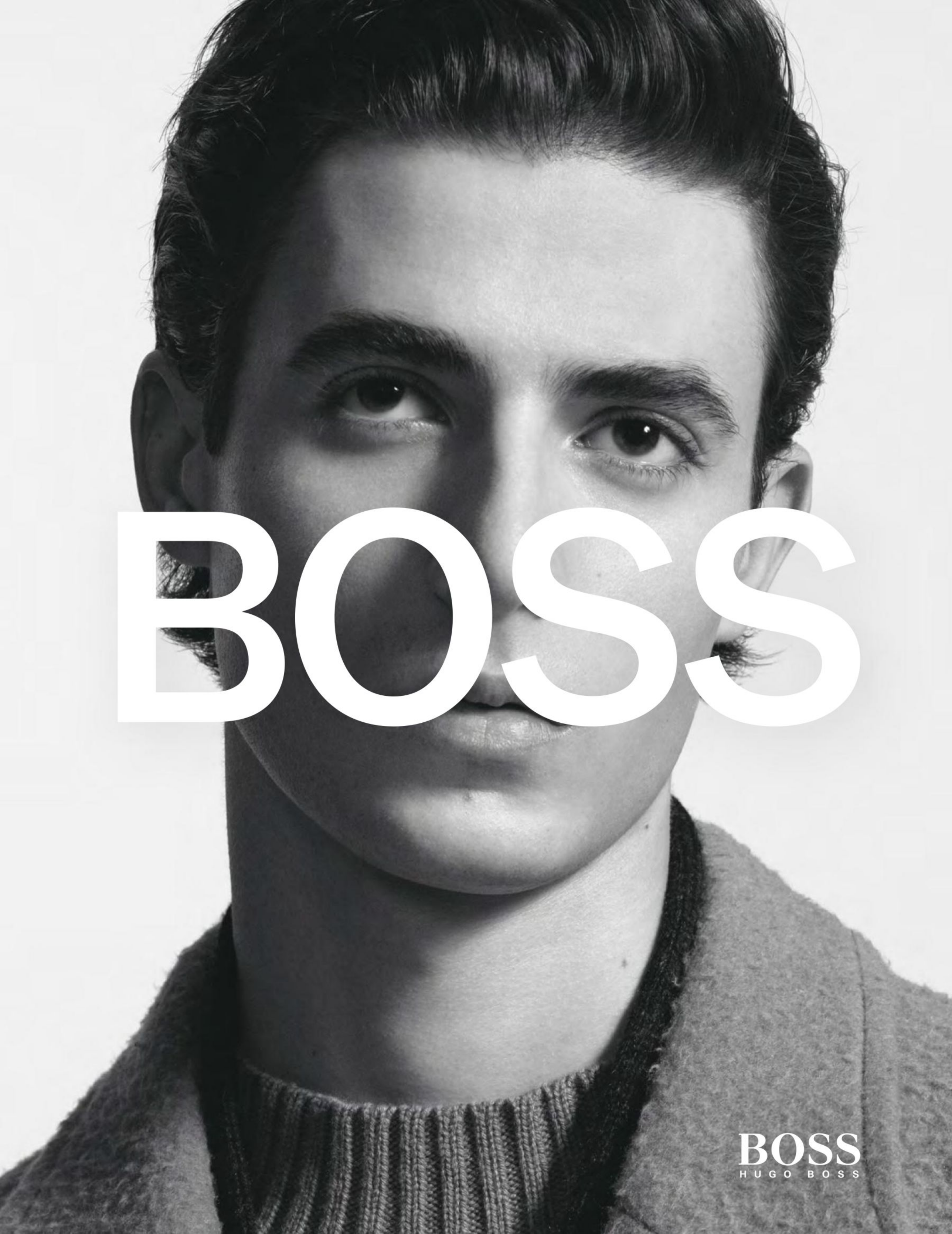
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Story by **Teo van den Broeke**

Photographs by **Christophe Meimoon**

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EDITOR'S LETTER

GENTLEMEN'S QUARTERLY

Hollywood is full of happy accidents. Scratch that: Hollywood was made by happy accidents. Just look at some of the films that were meant to have happened in other ways, by other means and using different people entirely, involving roles that we really couldn't imagine being played by anyone else: John Travolta was meant to have starred in *An Officer And A Gentleman*, the movie that made Richard Gere a star; *La La Land* was originally meant to star Miles Teller, the apprentice drummer in *Whiplash*, until tortuous contract negotiations resulted in Ryan Gosling getting the job; and, almost unbelievably, Jack Nicholson was originally offered the Michael Corleone role in *The Godfather*, the gig that not only made Al Pacino's career, but contributed to what is widely regarded as one of the finest American films of the Seventies.

And so it was with *The Night Of*, the chilling TV crime series starring Riz Ahmed and John Turturro. In September 2012, HBO announced it was commissioning a pilot based on the British television series *Criminal Justice*. Richard Price (the writer of *Clockers*, among many other masterpieces) would write the script, the accomplished screenwriter Steven Zaillian (*Gangs Of New York*, *Moneyball*) would direct and the part of John Stone, the lawyer at the heart of the story, would be played by James Gandolfini, the former star of *The Sopranos*. When Gandolfini tragically died the following year, Robert De Niro was mentioned as his replacement. Then, in 2014, De Niro was replaced by John Turturro and the cameras finally started rolling.

Riz Ahmed's casting was rather less circuitous, as the British-Pakistani actor had simply started trying his luck with US TV due to his disregard for the homegrown British variety.

Ahmed played Nasir "Naz" Khan, a Pakistani-American college student living in Queens accused of murdering a girl on New York's Upper West Side after stealing his father's taxi cab one night. Having borrowed the taxi in order to crash a party in Manhattan, a girl called Andrea Cornish (Sofia Black-D'Elia) gets into the back and demands to be taken uptown. The night continues in a serendipitous fashion, but after a night of sex and drugs with Andrea, Naz wakes up and finds her stabbed to death in her bedroom; he has no recollection of what happened. When he is finally arrested, he eventually asks for a lawyer, ending up with the world-weary defence attorney John Stone, played by Turturro.

Riz Ahmed's Emmy-winning performance as Naz in HBO's The Night Of

The media had already tried, largely successfully, to cast Ahmed as the poster boy for Muslim professionals in the movie industry, "the ceiling-shattering actor who has finally started to transcend 'diversity'," yet the actor had to go to the US in order to do so, running from the tsunami of white-light period dramas so beloved of British network television. Last year he was, however, named the fourth most influential Asian in Britain – with London mayor Sadiq Khan taking the top spot for the second year running and Ahmed the highest non-politician on the list.

'This is what British looks like, like me, like Idris Elba...'

In the wake of 9/11, the actor was extremely vocal about being continually profiled in airports (he still complains about being subjected to random secondary searches whenever he tries to enter the US), although having sought work in the States he warned that the failure to champion genuine diversity on television was alienating young people from minority backgrounds, making them susceptible to the charms of extremism and even driving them into the arms of Isis. When he was on *The Late Show With Stephen Colbert* two years ago, he said, "When I was growing up I felt like I had to qualify it by saying I'm British Pakistani, but now I kind of feel like in this day and age, this is what British looks like. [It] looks like me, looks like Idris Elba, and hopefully through Nasir Khan people can see that that's what American can look like as well."

"Do you have any issues when you travel here?" asked Colbert. "Because Donald Trump says no Muslims, no Muslims to the United States."

Quick as a whip, Ahmed replied, "I kind of do [agree with him], because he says all these foreigners are coming over here and taking jobs and I have to say I kind of agree with him. There's a lot of British actors on TV right now... It's not good. They need to build a wall around the audition room or something to keep them away."

He has had to slightly revise his impression of domestic TV, however, as he is due to star in a nine-part drama series for the BBC, *Englistan*, which reframes three generations of a British-Pakistani family; as well as starring in the series, he has also helped write it. As he tells Stuart McGurk in his interview in this issue, "You get to a certain age where you think,'Oh, I've got to do this myself!'"

He is all about R&D. In researching his >>

>> character for *The Night Of*, he immersed himself in various hidden New York communities by interviewing dozens and dozens of people, including inmates at Rikers Island prison. Because of the drama's connection to people and concerns and situations that were outside his experience, his desire to give a truly believable performance gave him anxiety. "It weighed quite heavily on me," he said. "It's weird to say this, but at points I almost felt like I was on the verge of a breakdown... while I was filming, physically and mentally."

Still, growing up in London, he has developed a strong second skin. Ahmed, who was born in Wembley, after his parents moved from Pakistan in the Seventies, said growing up in multicultural London had given him a genuine "connection to the real world".

'I almost felt like I was on the verge of a breakdown while filming The Night Of'

His role in *The Night Of* is testimony to that, as his performance drives the narrative in a particularly effective – and affecting – way, creating a sense of foreboding, fear and claustrophobia that made the opening episode one of the most compelling pieces of television in years (as the *Guardian* said at the time, this is the man who in Chris Morris' *Four Lions* made cinema audiences root for a suicide bomber in a Honey Monster suit). *The Night Of* was first recommended to me by a member of the team who put his fingers to his lips when I asked him what it was about. "Just watch," he said. So I did and I was gone. I didn't bother giving any feedback having watched it as there was obviously no need. If I hadn't have liked it, my opinion wouldn't have been taken seriously. The office had made a call on this, you understand, and it wasn't interested in contrary voices. This wasn't just watercooler TV either and rarely has a police procedural been reviewed so enthusiastically. When the *Telegraph* called it a "glorious puzzle box of a drama", it was the least of their blandishments.

So, why Riz and why now? Well, we've interviewed Ahmed for this issue because he features in two forthcoming breakout movies. The first is the superhero film *Venom*, costarring another great British export, Tom Hardy. The second is an adaptation of Patrick deWitt's Western, *The Sisters Brothers*, which also features Jake Gyllenhaal, John C Reilly and Joaquin Phoenix – a brace of films that underscore yet again that Ahmed's success is certainly no happy accident. As McGurk says so eloquently in his piece, Riz Ahmed is a man whose time has come. GQ

On the cover: Riz Ahmed wears suit, £4,810. Sweater, £860. Both by **Ermenegildo Zegna**. zegna.co.uk

On the subscribers' cover: Riz Ahmed wears coat, £1,850. Jacket, £1,050. Trousers, £425. All by **Valentino**. valentino.com

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Dylan Jones

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'Backseat Diaries... With Sir Paul Smith'
During London Fashion Week Men's, *GQ* Style And Grooming Director Teo van den Broeke took to the backseat of a Mercedes to ask the acclaimed designer some quickfire questions.

Behind the scenes with Riz Ahmed
Watch additional footage from our shoot in New York, featuring more conversation with the British star of *Venom* and *The Sisters Brothers*.

'Best New Grooming Items This Week'
Check in every Tuesday at 6pm to see which products make our list of essential purchases for your daily routine.

Introducing: our new political columnist
The *Guardian*'s parliamentary sketch writer and author of *I, Maybot: The Rise And Fall,* John Crace, will be writing about the biggest issues in UK politics every Monday.

'10 Coolest Things To Do In London'
The capital is a big place and it's easy to get fomo. Fear not: Anna Gordon breaks down your week in a handy guide revealed each Monday at 12pm.

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GENTLEMEN'S QUARTERLY

Alexi LUBOMIRSKI

Having photographed the Duke and Duchess of Sussex's wedding in May, Alexi Lubomirski turned his camera on this month's cover star, Riz Ahmed. "We wanted to show his many facets, from his childhood to Oxford University and working in New York," says Lubomirski of the star of Western dark comedy *The Sisters Brothers*. "We shot him in a gentlemen's club and on the streets of NYC."

Nicola FORMICHETTI

It's back to Eighties-era power dressing this season, with Autumn/Winter 2018 collections including Dior Homme, Prada, Dolce & Gabbana, Versace and Hermès focusing on oversized, statement coats with big shoulder pads and nipped-in waists. "Casting was particularly diverse," says photographer Nicola Formichetti, "with different ages, races, skin tones and body types."

Ben EVANS

UK creative industries are worth £92 billion, yet design students have never had it worse, with limited contact and studio time. In this issue's Foreword, London Design Festival director Ben Evans examines how Brexit will damage things further. "Soon, European students will pay the same as international students and only the wealthiest will be able to afford it," says Evans.

Teo VAN DEN BROEKE

When Off-White's Virgil Abloh replaced Kim Jones as artistic director of Louis Vuitton menswear in March, the label entered a new era. *GQ* Style And Grooming Director Teo van den Broeke interviewed Abloh about how he's shaking things up. "Talking to designers can be hit-and-miss," says Van den Broeke, "but he was thoughtful and considered."

Alex HANNAFORD

What would have stopped a mass shooter from pulling the trigger? The answer could save a nation and British writer Alex Hannaford visited American high-security prisons to put the question to 12 killers. "Working on the story had personal implications," says Hannaford. "With a daughter in elementary school, my wife and I are questioning our decision to live in the US."

Julie RAGOLIA

When styling Riz Ahmed for this month's cover, Julie Ragolia was given a strict brief by the star: to use only South Asian designers. "Riz makes such considered choices for his roles, so I wanted to be equally mindful with what he should wear," says Ragolia. "I chose brands rooted in tradition, craft and his personal heritage, combined with a modern twist reflecting his status as a leading man." **GQ**

DSQUARED2

UNDERWEAR

Scottish architect Charles Rennie Mackintosh designed the Glasgow School Of Art, which was destroyed by fire in June

Is this the end of Create Britain?

Since the Victorians, art and design have been the sparks that fired this country's industry. And yet we have allowed our once great schools to crumble – and with them our standing in the world

Story by **Ben Evans**

We owe Prince Albert a great debt. Many know the 1851 Great Exhibition that showcased Britain's industrial and design prowess to an audience of millions. The profits effectively paid for the V&A and other cultural institutions in South Kensington. "Albertopolis" is one of our jewels in the crown.

But in the 1830s he also supported the founding of the Government School Of Design, which later became the Royal College Of Art and established a system of art and design education that set us up for the next 180 years. Our schools of art and design are key to our creative success and an essential part of our national identity.

These schools have produced sculptors as celebrated as Henry Moore and Barbara Hepworth, alongside designers such as Terence Conran and Kenneth Grange. They were places of industry and vocation, serving a sector that was tiny compared with today.

In the Sixties, things started to change. Art schools were the place where the disaffected found themselves in every sense. Simon Frith's 1987 book, *Art Into Pop*, chronicled how the explosion in British music owed a great debt to the art school. From Pink Floyd to Roxy Music to The Clash, it was the place to start your band. There is even a plaque at the old Central Saint Martins building on Charing Cross Road commemorating the first Sex Pistols gig there. Their manager, Malcolm McClaren, was a perpetual attendee, registering at a new college each year until he took on a blended world of fashion, music, art and politics.

British art and design schools are clinging on by their fingertips

Around the same time, we saw the birth of what we know today as the creative industries. The UK was leading the way, although we didn't know it at the time. Our creative reputation took time to grow and was only recognised as a sector by the government in 1998. Now, the wider creative economy employs three million people, is worth £92 billion to the UK and is a global leader. London has the biggest creative sector of any city in the world, with one in six of every job.

To get a job in the creative world you need talent. And much of that talent has been trained in our art and design schools. To throw more stats at you, the Higher >>

Photograph **Robert Perry/I-Images**

>> Education Statistics Agency says there are 175,000 students in creative subjects, with a further 50,000 in communications and 50,000 in architecture and planning.

Even that is not enough for a sector hungry for new talent. Vast numbers of Europeans and others from across the globe work here. Seduced by opportunity and reputation, they bring their talent with them. We are a magnet for the very best.

You would think it would be a golden time for art and design education, but things aren't right. The smaller schools have merged into bigger universities, with all the process, baggage and entry requirements that this brings – the economics of paying students mean numbers have increased to breaking point. Meanwhile, staff numbers have at best stayed level, meaning contact time with students has been slashed to an absolute minimum. Studio-based courses used to have good staff-to-student ratios, even one-to-one tutoring, and continual access to the studio. Not any more.

Tales of three members of staff for 160 students, and the one morning a week they have access to the studio, means you are lucky if they even say hello to you. Students are literally locked out of their department the rest of the time and never given access to the other departments. It is an isolated experience and pastoral care is hard to find.

This means the student experience in art and design is at rock bottom. University Of The Arts London (UAL) – the parental body of most of London's art and design schools – has come near bottom of the National Student Survey (NSS) for years. UAL is not on its own. Other art schools are hovering around the bottom. The NSS is the best measure of student opinion nationally and covers all 160 or so higher education institutions in the country. It is a damning fact that the schools collectively seem unable to address.

There are other reasons too. In the past, teaching was a helpful income stream for many artists and designers. Not now. If you are good, you can make your fortune doing what you were actually trained to. There are exceptions, but most leading practitioners have nothing to do with education any more, despite a general enthusiasm to give back.

Brexit won't help. For years we have enjoyed the best European talent – they want to study at the best schools and often end up staying here. In the London design scene, many of the biggest stars don't have British passports and we have all benefited.

Soon, European students will pay the same as international students – roughly two-and-a-half times the UK fees – and only the wealthiest will be able to afford it. Meanwhile, many European schools remain free to students. Any prospective creative British student should consider going to study in mainline Europe while they still can.

Elsewhere, the biggest contingent of students is Chinese. For now. It is Chinese national policy to move to "Designed in China" from "Made in China". They have opened more design schools in the past ten years than the rest of the world put together. Soon, Chinese consumers will buy Chinese products designed by Chinese designers trained in Chinese schools. It is the biggest consumer market in the world.

Surely that means more places for British students? If they apply. On some courses, particularly at postgraduate level, there is not a single UK student. Why is this? Most point to the squeeze on creative subjects in the school curriculum. There have been noisy complaints from arts grandees about the impact of this.

The curriculum squeeze has been recent. A whole generation studied design technology at school, but that has largely gone. Art, music and drama are under attack.

Don't burden the best art teachers with bureaucracy. Let them inspire

Sadly, many parents are not convinced that a creative career is a prosperous one.

Ask Sir Kenneth Robinson, whose 2007 Ted Talk remains one of the most viewed. In "Do Schools Kill Creativity?", he describes an educational Death Valley and he is right. He argues all eight-year-olds are instinctively creative until the curriculum gets its hands on them.

You would think the government would step in, able to make the link between schools, higher education and a booming sector that employs millions. Governments are meant to plan for our future prosperity. Sometimes the rhetoric is there but the joined-up thinking and policies are not. Even today, with all the evidence, few politicians can see the future.

Don't we want an idea-orientated, flexible, smart, problem-solving and highly employable workforce for the 21st century? Is it a coincidence that 75 per cent of Apple's design studio is Royal College Of Art-trained? Apple, which places design at the centre of what it does, is not just the world's biggest creative business but also the biggest business full stop.

The reputation of art and design schools is literally clinging on by its fingertips. And reputation is everything. Creatives are geographically mobile and as one city's reputation fades another grows. The fear is that the pendulum can easily swing in the other direction and talent will no longer come, won't be let in or will move away. One hundred and eighty years of leadership in art and design education is at risk. As is a creative sector that has grown into the world's best over the past 50 years.

What can we do? Start now. Next year is too late. Immediately work on improving the student-to-staff ratio; contact time is central. Michael Craig-Martin, emeritus professor at Goldsmiths, famously taught the Brit art generation, including Damien Hirst. His availability and advice has rightly been acknowledged as shaping many a career. Start a scheme to bring the best practitioners back into the system. Don't burden them with bureaucracy; let them inspire.

Fix the school curriculum. Let children find their creativity by ensuring that creative subjects are available in school. Grayson Perry says that school introduced him to art. There were no books on culture in his childhood home. His story is a common one.

Educate parents about a creative career. Sir John Sorrell of the Sorrell Foundation tells of parents in tears when realising their child has a talent after attending his Saturday Club programme. Saturday Club was set up to allow children to explore creative activity on Saturday mornings in the local art school.

Grow trainee schemes. More and more creative businesses, unsure of graduates' skills, are taking it upon themselves to set up training. Some individuals with access to money are even considering starting private schools. Imagine having Marc Newson, Antony Gormley and Danny Boyle teaching you.

We need to loudly tell the story of our national creative success. We are world class. Losing our status and respect would be an existentialist threat to our wellbeing and our national identity. For the politicians reading this, it's also a threat to jobs and income.

Art and design education is at a crossroads. We can sleepwalk into a worse place or we can act. Now is the time to stand up and be counted. The 21st century is the creative century; let's make sure we are part of it. Where is our Prince Albert when we need him? GQ

BEN EVANS IS DIRECTOR OF THE LONDON DESIGN FESTIVAL AND CHAIR OF THE LONDON MAYOR'S CULTURAL LEADERSHIP BOARD. HE HAS TAUGHT AT ROYAL COLLEGE OF ART AND IS A FORMER GOVERNOR OF UNIVERSITY OF THE ARTS LONDON.

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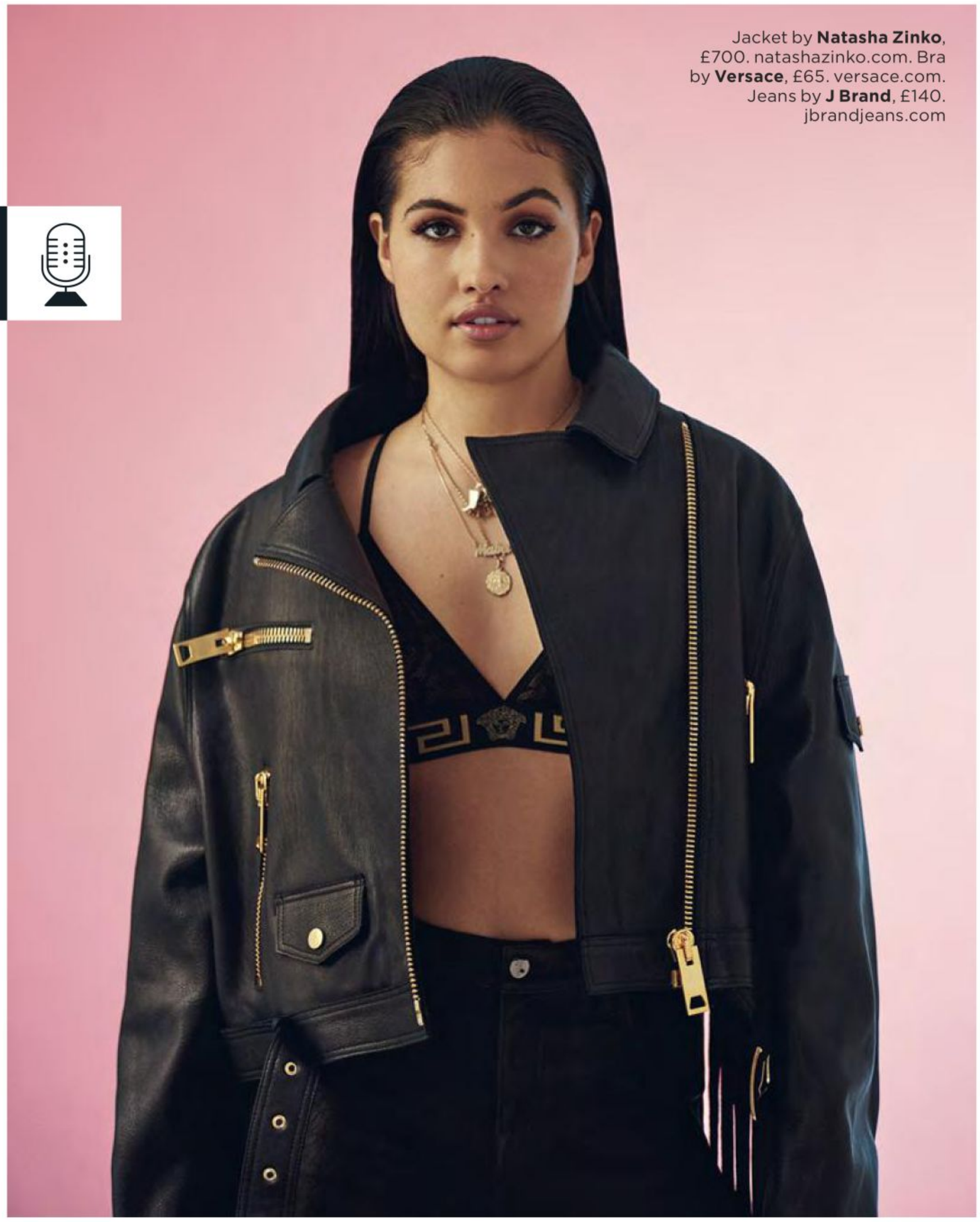
Wilfried Zaha's kit list p.63 **Ashton Sanders levels up** p.69 **London Fashion Week Men's** p.80

THE ARTIST TO WATCH



Jacket by **Natasha Zinko**, £700. natashazinko.com. Bra by **Versace**, £65. versace.com. Jeans by **J Brand**, £140. jbrandjeans.com

Photograph **Philip Sinden** Stylist **Jeanie Annan-Lewin** Make-up **Maria Asadi using Mac Cosmetics** Hair **Nuriye Sonmez using Bumble And Bumble**

Mabel

She might be music royalty – her mother is Neneh Cherry, her father producer Cameron McVey – yet when first carving out her career, Mabel didn't want to leverage her family. "I knew when I started putting music out, people were going to talk," she says, "but I was adamant that I wanted to do it by myself." And so she has. Having been spotted by Skepta's creative director, Grace Ladoja, she was cast in the "Shutdown" video and used the contacts she made to put out her 2017 hit "Finders Keepers". Since then, Mabel (who doesn't use her surname professionally) has supported Harry Styles on tour, was nominated for this year's Brits Critics' Choice award and has become a mainstay of popular radio.

Now a pop princess, the 22-year-old is still part of the urban scene. It's a niche that's paying dividends: few enjoy such attention before releasing an album and she's hungry for more. "I always think certain achievements are going to make me satisfied, but they don't. I feel happy, but not satisfied. And that's what drive is." **Kathleen Johnston**

VISIT GQ'S VERO CHANNEL FOR MORE EXCLUSIVE CONTENT FROM MABEL. *VERO.CO*

How to spot... The Man Who Can Do Neither

For some, it's tailoring. For others, athleisurewear. For him? Oh, dear...

Story by **Jonathan Heaf** Illustration by **Sam Gilbey**

THE SOCIAL STEREOTYPE

Days like these: when you wake up not so much on the wrong side of the bed as under it, amid the lint, dead skin and old spoons. From the moment you prise open your eyes, you feel detached. Maybe you slept badly? Maybe you have jet leg or are worried about some deadline, client meeting or bake sale?

Still, you pull yourself out of sleep's black hole, take a tepid shower, floss (it prevents erectile dysfunction apparently), moisturise and stand naked as you were born in front of your yawning walk-in wardrobe. Today, you need supportive architecture around your fragile inner self, clothing you can rely on to signal to everyone else in the room/street/hotel lobby that not only are you fully present, but you are also your own personal hypebeast brand.

For some, this means falling on wardrobe items with a guaranteed hit rate. For me, it's black from nose to tail, like a Range Rover Velar turning over outside the Russian Embassy: black Prada socks, black boxer briefs from CDLP, black Uniqlo crewneck, black fine-cotton jumper, black T-shirt from Zara, black Saint Laurent biker jacket, black Acne Studios jeans, black patent Burberry Chelsea boots. With my style palette devouring every part of the sun's spectrum I feel centred and just a little bit sinister: Superman inside, Venom outside.

Some men, The Men Who Can Do Neither, have more trouble when their confidence wobbles. They don't know where their style fulcrum falls. They try on a suit, but because they usually only wear tailoring for the occasional wedding or bar mitzvah, the fabric puddles around their bodies, so they resemble the boy from *Big* after his fantastical retransformation, standing in the street in a suit 15 sizes too large, waving like a chump. Fine if your competitive workspace is a circus ring, not so great if you're in corporate ad sales.

Knowing that smart tailoring isn't working, these men go to the other end of the style scale. They reach for big, bold logos, for acid colours, for tracksuit bottoms that taper at the ankle and hoodies that hang around their necks like horse yokes. The trouble is, that isn't their natural style either: it's too soft, too bouncy, too cool. They look in the mirror and sigh.

The trick, as always, is to stop trying so hard – that and find clothing that actually fits. Take John Legend: not so cool he's part of the fashion crowd proper, yet neither so "real" he can get away with jumping over every trend that comes a-popping.

Legend's legendary advice? "Get a tailor!" Get clothing that fits you correctly and you'll find getting dressed in the morning that much easier. And if that fails? Well, take it all off and get back into bed. Tomorrow, after all, is but another hit of the snooze button away.

The trick is to stop trying so hard – and find clothes that actually fit

THE POWER LUNCH

Roth Bar & Grill

Tucked in darkest Somerset is a restaurant once dubbed "the coolest gallery café in Britain". That gallery is an outpost of Swiss powerhouse Hauser & Wirth and that café is the Roth Bar & Grill, named after artist Dieter Roth (the place was partly designed by his son and grandson). It's less a dining room than a whole scene in itself, which – being so remote – has seemingly emerged ex nihilo. But go for lunch on a balmy Sunday, marvel at the food from Babington House alumnus Steve Horrell, take in the dazzling art inside and dazzling country out, and you realise it would be weirder if this place *didn't* have such gravitational lure.

Dropping Lane, Bruton, Somerset BA10 0NL. hauserwirth.com

THE WATCH PAGE

Photograph by **Carl Kleiner**

Waterman by **Bremont**,
£4,395. bremont.com

Deep impact

Bremont's new limited-edition underwater tool watch dives into sustainability

The advent of self-contained underwater breathing apparatus – Scuba – in the middle years of the last century didn't just open up the oceans to all but the most aqua-phobic, but it kick-started the development of diving watches commensurate with its worldwide appeal. And this year, alongside anniversary pieces and the steady march of retro-themed "tool watches" (of which the original submersible timepiece is one), a further baton has been handed to watchmakers eager to take the plunge – the opportunity to support those supporting our oceans' survival. A case in point: Bremont's new Waterman dive watch, fitted with everything required for a life beneath the waves (helium release valve, unidirectional sapphire bezel, Super-LumiNova-coated hands and water resistance to 500 metres) and a couple that aren't (a GMT function and a sapphire case back). Most importantly, Bremont's new dive piece is supported by free diver, big-wave rider and environmentalist Mark Healey, on whose behalf Bremont will be donating a percentage of its proceeds from the sale of the 300 limited-edition Watermans to Sustainable Coastlines Hawaii. **Bill Prince**

PARAJUMPERS

www.parajumpers.it

MY STYLE

Wilfried Zaha

As the Premier League season begins, the fleet-and-flower-footed winger shares his style

Photograph by **Leigh Keily**

Shirt
"I don't like to buy expensive designer wear for the sake of it. I bought this shirt because it offered a nice change from my usual button-up collars. It gives it a neat look."
By Topman, £30. topman.com

Wish list

Hoodie
"I like everything from Bape. I like how you can zip this all the way up and see the shark face. I once wore a hoodie like this under a Bape bomber and it looked great."
£312. us.bape.com

Watch
"I don't wear much jewellery but this caught my eye. I wear a blacked-out Hublot during the day and my Rolex at night."
Rolex Cosmograph Daytona, £12,400. At James Jewellery. jamesjewellery.co.uk

Wish list

Jacket
"I love the rips on the jacket. I'd like to wear it with some ripped jeans of exactly the same shade of blue. I'm very careful with double denim – it has to be exactly the same type or it looks awful."
By 424, £792. At farfetch.com

Jeans
"I usually get my jeans from Topman, but I liked the zip at the bottom of these Asos jeans. And they're flexible – I was asked to do quite a few kicks for this shoot and they didn't rip!"
£38. asos.com

Trainers
"I love how these trainers stand out because the platform is massive. With the cut of my jeans, they look very stylish."
By Alexander McQueen, £360. alexandermcqueen.com

Wish list

Trainers
"I think floral designs are very 'in' right now. It's not typically masculine but you can get away with it. I could team these with the shirt I'm wearing and also some chinos."
By Gucci, £540. At farfetch.com

Text **Eleanor Halls** Grooming **Michael Gray**

‘Everyone at the party was young, cool and fashiony and I was sitting with Ringo and Dad’

THE STYLE MANUAL

Green is the new black

A new eco-aware shop on London’s Old Bond Street is proof, if proof were needed, that Stella McCartney’s got good jeans (and shirts, and coats, and shoes...)

Edited by **Teo van den Broeke**

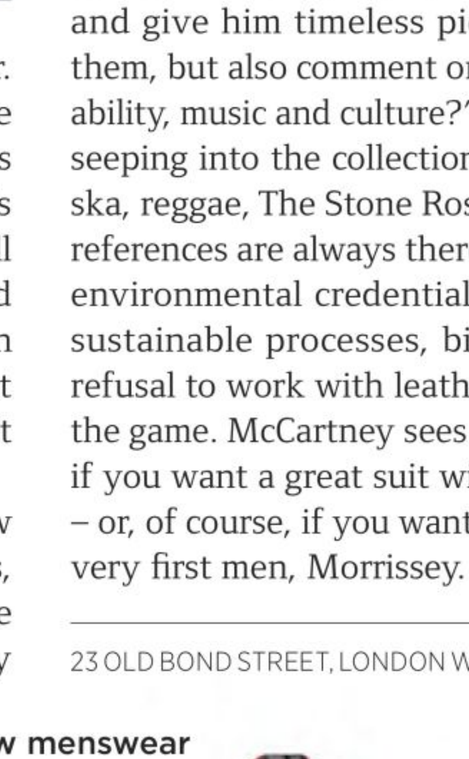
Story by **Stuart Brumfitt**

Photograph by **Lauren Maccabee**

Bowie was the first person I made something for. Then the only men I ever dressed before we launched were my dad, my husband and Morrissey,” says Stella McCartney about her menswear line, which is now in its sixth season. It’s a pretty ridiculous roll call and the designer admits, “I could have taken that and closed the books at that stage.” Instead, she’s gone on to create a relevant range that excels in knitwear, print and proportion and is as at ease doing sportswear as it is tailoring.

Somehow McCartney’s menswear feels like a new brand, even though it’s been shot on limitless A-listers, from Harry Styles to Justin Timberlake, who “did the Super Bowl in it”. Her collection party in LA in January was attended by Davids Lynch and Hockney, Quincy Jones, “Ringo and Dad”. She laughs, remembering sitting with them. “It was so funny: everyone at the party was young, cool and fashiony and I was sitting with all these old people. I was like, ‘David!’ And he was like, ‘I’m deaf!’ Hockney: completely deaf. I thought, ‘This is so genius, this whole moment.’”

But McCartney is keen to press the fact that the brand is by no means exclusively for stadium stages and red carpets. Her collections are day-to-day contemporary, mixing high and low, masculine and feminine, luxury and streetwear in a way that feels totally now. “I’m hoping people will fall upon it and it’ll be right for them,” she says. “It’s not about ramming it down their throats and sticking it on celebrities.”



Part of the brand discovery will come when people visit her eco-friendly new store on London’s Old Bond Street, where she’s installed stones from her father’s farm, photographs by Wolfgang Tillmans and built a sound system that recalls her Notting Hill Carnival days. “This store is subtly telling a story of recycling too,” she says. “The furniture is mostly vintage or it’s made out of recycled wood or sustainable viscose. It’s a massive deal.”

McCartney’s menswear is really growing into itself and she says she and her team are always asking themselves, “Who is that man and how can we serve him and give him timeless pieces that have a quality to them, but also comment on Britain, the world, sustainability, music and culture?” You can feel all these things seeping into the collections. “We’re always looking at ska, reggae, The Stone Roses, The Beatles. The musical references are always there.” Also ever-present are her environmental credentials: her early decision to use sustainable processes, biodegradable materials and refusal to work with leather or fur were way ahead of the game. McCartney sees the line as the place to come if you want a great suit with “a twist, a sense of now” – or, of course, if you want vegan shoes, like one of her very first men, Morrissey.

23 OLD BOND STREET, LONDON W1S. *STELLAMCCARTNEY.COM*

+ The fab four: Our pick of Stella McCartney’s new menswear

T-shirt by **Stella McCartney**, £170. stellamccartney.com

Blouson by **Stella McCartney**, £540. stellamccartney.com

Coat by **Stella McCartney**, £1,815. stellamccartney.com

Shirt by **Stella McCartney**, £425. stellamccartney.com

In the hot seats

Don't sit out the summer – upgrade your terrace with these weather-ready chairs

Edited by **Aaron Callow** Photograph by **Colin Ross**

THE DESIGN STORY

1

2

3

4

Prop styling **Léa Aubertin**

1 Chair by **Aram Store**, £1,459. aram.co.uk
2 Chair by **Vitra**, £360. vitra.com
3 Chair by **Out & Out Original**, £399. outandout.com
4 Chair by **Boconcept**, £299. boconcept.com

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THE STYLE MANUAL

Don't think you need a selvedge tweed tracksuit? Think again...

Elegance and modernity meets century-long heritage in Dunhill's most playful collection yet

Story by **Teo van den Broeke**

It's a rainy night in Paris and the menswear contingent is making its way to the Lycée Carnot for Mark Weston's first runway show for Dunhill. The collection embodies what Dunhill should be; there's an elegance to the clothing and a modernity to the mood, but there's also a sense of heritage. Founded in 1893 by British inventor and tobacconist Alfred Dunhill, the label has gone through many iterations in its history, but this is the first time it has felt truly at home in its own perfectly patinated skin.

A few months later, I'm with Weston in his Bond Street showroom and he's taking me through the collection at close quarters. Weston projects a deep sense of purpose. "The inspiration was all about defining and repurposing Dunhill codes," he says. "Those include archive eyewear, tweed selvedge, tailoring, mixed metal finishes, oxblood leather and Eighties Daimler interiors, to name a few."

That Weston has translated these influences into a coherent collection is testament to his skill. "Key pieces include a tweed selvedge tracksuit, a silk racing knit, a cashmere chesterfield coat and a Radial sneaker," he continues. "It's all about tailored sensibility."

My favourite pieces include a perfectly proportioned Western boot, a leather doctor's bag-cum-holdall and an immaculate silk shirt that whispers understated style. Silk, for me, is the new poplin. "The Dunhill man is quietly confident, self-assured and discreetly stylish," Weston says. "The brand stands for masculine, luxury British style."

Dunhill's new collection revisits old 'codes' to define British masculinity in 2018

Isn't it time you changed your spots?

Inspired by a tale of Italy's reunification, Dolce & Gabbana's new timepiece is joined-up thinking

Inspired by Giuseppe Tomasi di Lampedusa's 1958 novel, *The Leopard*, Dolce & Gabbana's romantic new timepiece gives the term "dress watch" a whole new meaning. A variant on the Italian label's classic DG7 family (round case, simple dial, dressy aesthetic), the pink-gold case of each Gattopardo watch is hand engraved using a technique called "ornato", meaning it takes some 20 days to carve the case and the clasp. Available with either a pink or black mother-of-pearl dial, we'd recommend opting for the latter and wearing with a tux. A Dolce & Gabbana tux, of course. **TvdB £17,500. dolcegabbana.com**

THE LONDON SCENE

Lundenwic Pavilion expands from Aldwych hole-in-the-wall to Spitalfields brunch café and kitchenware shop

Where the customer's always fed

A few years ago, it was fashionable to put restaurants in shops, now it's all about hosting shops in restaurants. Here are four top eateries serving up retail on the side

Rovi

59 Well Street, W1.
ottolenghi.co.uk/rovi

Yotam Ottolenghi's DNA is all over this newcomer, serving modern vegetarian with a sideline selling earthy homewares.

The food: Remember Grain Store in Kings Cross? Its former head chef, Neil Campbell, is the main man in the kitchen, cooking Ottolenghi's signature vegetables over fire. Dishes include the likes of hot tomatoes, celeriac shawarma, squid and lardo skewers, and hay-smoked potatoes.

The shop: A range of tableware is sold on-site, from plates and glasses to tablecloths and tea towels. The napkins (*£20*) are hand-painted by Ivo Bisignano, partner of the restaurant's interior designer, Alex Meitlis, and a set of six mint tea glasses (*£42*) make for a talking point after dinner is done.

Nathalie Hanover Square

7 Hanover Square, W1.
nathaliemayfair.london

With Casa Cruz in Notting Hill and Isabel in Mayfair, society restaurateur Juan Santa Cruz is pulling out all the stops for his third London venue. Scheduled to open in September, Nathalie is a health-conscious deli with a black-and-white interior and marble aplenty.

The food: Bento boxes filled with Mediterranean ingredients are the stars here. Choose from daily-made combos – roast salmon with citrus glaze; beetroot, apple and puy lentils; vitello tonnato, capers, parsley and lemon – or build your own.

The shop: From fine napkins and table linen to oil lamps and salt and pepper mills, Cruz has personally compiled an edit of tableware and accessories that capture the look of his restaurants.

Fortnum & Mason City

The Royal Exchange, EC3.
fortnumandmason.com

From October, the restaurants in The Royal Exchange – an historic former centre of commerce – will be run by Fortnum & Mason. The fourth UK outpost of the food hall, which dates to 1707, will complement the site's heritage with a resto-retail hybrid.

The food: It's out with the Grand Café and in with Fortnum & Mason fare as the central courtyard gains a gleaming new 90-seat restaurant and bar. Dishes will be seasonal and trend-aware, with all-day dining for busy City types.

The shop: A selection of food, gifts and hampers from the Piccadilly flagship will be stocked in the 220-square-metre store. There will also be a dedicated confectionery counter and an organic fresh fruit and veg section.

Lundenwic Pavilion

Crispin Street, E1. lundenwic.com

A café, coffee shop and brunch spot, Lundenwic has recently branched out from its original site in Aldwych – a low-key hole-in-the-wall affair – to a second venture just outside the market in Spitalfields. Pavilion is sleek and minimalist inside, with an Instagram-baiting, origami-like exterior.

The food: Avocado served every which way (the best of which is smashed on toast with a Burford brown egg or griddled halloumi); porridge with homemade plum and ginger compote; or toasties for a speedy lunch.

The shop: Browse a selection of cookbooks from the city's best restaurants; rifle through a heap of rustic earthenware; pick up kitchen utensils for pretty much any culinary task; and try chic T-shirts and bags for size. **Nicky Rampley-Clarke**

By **Alex Wickham**

THE RUMOUR MILL

Theresa May's aides are competing to be the best dressed in Downing Street. I can reveal a Corby trouser press has been installed in Number Ten as the PM's media spads battle to look the sharpest. They've been dubbed the "press team" by condescending colleagues.

Whenever you see one of Jeremy Corbyn's media cheerleaders on TV, do you ever think they all sound the same? Surely nothing to do with the WhatsApp group used by Jezza's spin chief, Seumas Milne, to coordinate "lines to take" with friendly journalists...

Young Tory men are so fed up of their better halves swooning over Jacob Rees-Mogg that it is starting to affect relationships. I hear that one couple actually split up after a row over selfies with the Moggster. Have to wonder what Rees-Mogg makes of it all.

Ministers are often handed unwanted gifts on foreign travels, but one has taken pride of place in Number Ten. A Donald Trump "Make America Great Again" hat resides in Downing Street as a reminder of the PM's close (or not) relationship with the US president.

Photograph **Kintzing**

Photograph by **Brian Guido**

Moonlight's Ashton Sanders meets his match in The Equalizer 2

THE RISING STAR

Ashton Sanders

Unlike his more cautious contemporaries, Ashton Sanders is not afraid to confound expectations. The 22-year-old from Los Angeles shot to fame as a young gay man contemplating gang life in *Moonlight*. But his latest effort is of an entirely different timbre. Starring Denzel Washington as avenger Robert McCall, *The Equalizer 2* is "a lot of guns in the face and running around and being thrown in the back of trunks and being shot at. You know, casual stuff like that," says Sanders in slow, basso profundo tones.

Sanders hasn't always been so composed. During a red-carpet interview at the 2017 Screen Actors Guild Awards he practically hyperventilated when Washington popped over to congratulate him. "That was a big moment for me," says Sanders, "and the fact he'd watched my film was so cool." Not as cool as Washington's response: "See you at work." So how did the collaboration measure up? "It was a total buzz," says Sanders. "I was taking notes."

If *Moonlight*'s Oscar success took everyone by surprise, Sanders is just as keen to keep us on our toes. Next up is contemporary sci-fi *Captive State*, and after that? It could be anything from a Marvel film (*Black Panther 2*, anyone?) to his own menswear collection. But top of the wish list is the chance to be the first black Joker. "I'd have so much fun in that character," he says. "It's what he represents: the rebel." Is that how he sees himself? "I do my own thing and a lot of people don't," he says. "I just move my own way." Watch him go. **Matt Glasby**

THE EQUALIZER 2 IS OUT ON 17 AUGUST.

GQ video

GENTLEMEN'S QUARTERLY

Explore the wide world of videos at GQ.co.uk

Queer Eye (14mins)
Jack Guinness grills the cast about British "cuisine".

Shawn Mendes (21mins)
The Canadian songwriter on why he'd date a fan.

▶ Simon Pegg

Zombies or androids? Indiana Jones or Ethan Hunt? We play "Would You Rather?" with the *Mission: Impossible – Fallout* actor.

▶ Riz Ahmed

For this month's cover shoot, *GQ* took the Emmy-winning British star of *The Night Of* to the streets of New York. Our exclusive behind-the-scenes film is online now.

Caitlin Moran (59mins)
Alastair Campbell vs the fast-talking fem-lit writer.

Backseat diaries with... Loyle Carner (21mins)
***GQ*'s Teo van den Broeke rides with the host of the grand closing dinner of London Fashion Week Men's.**

THE LAB TEST

Down to the wire

When it comes to powering up your daily workout, make sure this exercise tech is in the running

Photographs by **David Lineton**
Edited by **Charlie Burton & Stuart McGurk**

▼ Skillrun by Technogym

From £15,500. technogym.com

Yes, the Skillrun is seriously expensive, but this very fast, very wide running machine is packed with smarts: live "biofeedback", Apple GymKit compatibility and modes that simulate "parachute running" and "sled-push" training.

▼ Neo Smart Turbo Trainer by Tacx

£999. tacx.com

This allows you to turn your bike into a home gym, letting you choose your specific level and chart it with training software. Incredibly quiet – important for the home – its killer app is the ability to choose a surface, which accurately replicates everything from cobbles to dirt roads.

▲ Compression T-shirt by MyZone

T-shirt, £45. Monitor, £129.99. Both at amazon.co.uk

Accurate heart-rate monitoring? Essential. Wearing a belt around your chest? The worst. MyZone allows you to clip one of its trackers onto this smart T-shirt, which is made of 92 per cent polyamide for lightness and breathability.

◀ Aria 2 by Fitbit

£119.99. fitbit.com

We've tried tons of Wi-Fi scales in our time and many of them suffer from fundamental problems: badly designed apps, hard-to-read screens and lack of features. This has none of those problems and recognises up to eight users. >>

▲ Everysight smart glasses by Raptor

From £499. everysight.com

Fancy a *Top Gun*-esque heads-up display while pedalling your commute? Of course you do. Forget having to consult a Garmin on your handlebars – the Raptor's fully integrated display will show heart rate and RPM in front of you. Best is the maps feature – like having GPS plugged into your brain.

▲ Sensor by Beast

£220. thisisbeast.com

Those who pump iron have been underserved by the data revolution. The Beast Sensor, however, is aimed squarely at them. Attach it to a stack of weights or the relevant limb and it monitors metrics such as reps, velocity and explosiveness.

▶ Fenix 5 smartwatch by Garmin

From £275. garmin.com

Garmin's Fenix 5 features a barometer, thermometer, compass, gyroscope, GPS and accelerometer. It can give you every health and activity data point imaginable on everything from hiking to cycling, swimming to golf. For adventurers, it even has maps built in and sensors can tell if a storm is on the way.

▶ One cycle computer by Omata

From £499. omata.com

If you must have a cycle computer on your handlebars, make it a beauty. Granted, some of the more expensive digital ones can do more than this analog dial, but none will beat it for chicness. It may look like a simple speedometer, but this is a genuine cycle computer in clock clothing. Each dial gives you all you need – distance, ascent, speed etc – and you can record your GPS routes and more.

▶ Internal Age Monitor by iHeart

£179. At amazon.co.uk

Do you want to know the effective age of your internal organs? No? Well, we can sympathise. But if you do, put your finger inside the iHeart, which measures your aortic pulse wave velocity to make deductions about your health. Good news is, if you're "older" than you should be you can make lifestyle changes to bring that number down.

▲ Elite Sport wireless earbuds by Jabra

£169. jabra.co.uk

Apple's wireless earbuds look good, but try working out in them. For that, you'll want these. The in-built accelerometer tracks steps and reps and the heartbeat sensor is as accurate as the Apple Watch. You can even swim in them – in depths up to one metre for up to 30 minutes, so don't do too many laps.

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Suit, £695. Shirt, £99. Tie, £65. All by **Boss**. boss.com

THE STYLE MANUAL

Anthony Joshua's tailoring rules

With the physique of a stacked comic-book superhero, the reigning WBA, IBF, WBO and IBO heavyweight champion has a tricky relationship with tailoring. Standing 6'6" tall and with 17-inch biceps, finding a suit that not only fits but also looks good is no easy task. After being dressed by the Boss team for the *GQ* Men Of The Year Awards, Joshua built a close relationship with the label and has just been announced as the new face of the Boss Stretch Tailoring campaign. Here, the 28-year-old two-time *GQ* Sportsman Of The Year tells us exclusively how he achieves his winning appearance.

Story by **Zak Maoui**

Men should go for tailored. Style isn't about how expensive your clothing is. It is about how it fits. You can buy the most expensive garments and, sure, they might fit you well, but get something cheaper and tailored and it'll look just as good.

Red carpet means black-tie. A decent black suit will catch the light, showing the detail on the blazer, so you don't need to go bright or bold to make an impression. As an athlete, it's good to be understated, but still have a concept of elegance. Also, I never go to an event dressed like I'm about to walk into the office. That's an important rule to follow.

Skinny jeans look like leggings. I am just too big

I don't wear skinny jeans. They look like leggings. I am just too big.

David Beckham is my style icon. End of. He can cross over from school run to royal wedding with such ease. Beckham's style has always been very daring, but great – he wore that sarong, didn't he?

For formal occasions, a suit is optional. If *GQ* had an evening get-together, I might wear one with an open shirt and no tie. Or I might just put on a pair of nice trainers with Boss jeans and a T-shirt.

I have always been a big fan of Hugo Boss. When I was young, everyone wanted the boxers. The label worked on *Rocky IV* and then with Wladamir Klitschko, so it has a long relationship with boxing. I worked with the team for the MOTY Awards and now they've got this new line of stretch tailoring that works so well for me. I am gassed that they chose to work with me.

All labels start somewhere. Labels such as Louis Vuitton and Gucci all came from somewhere and look where they are now. I think what Skepta is doing is remarkable. His streetwear brand shows he is more than a musician – he's an entrepreneur with an eye for fashion.

Size matters. I am a 40-inch waist and 36-inch leg, so I can't just walk into any shop. All of my jeans are from Boss, I love Zara for basics and John Smedley for knitwear, and I wear a lot of Tinie Tempah's What We Wear. Now and again I'll splash out – I recently bought some Gucci T-shirts. I tend to spend more on footwear. I love a good Louboutin trainer and for Chelsea boots and slip-on shoes it's Bottega Veneta.

I have a strict grooming regime. I shower when I wake up, after sport and before I get into bed. My main grooming accessory is a tongue scraper – you'd be surprised by the gunk on that thing! I wash my face with honey soap and a little witch-hazel, followed by tea-tree and blackseed oil. It is not easy to maintain these looks, especially being a single man! I am at that funny age – I cater for both older and younger women.

BOSS.COM

Suit by **Boss**, £695. boss.com

Left: Anthony Joshua beat Joseph Parker in Cardiff to claim the WBO heavyweight title, 31 March 2018

+ Knock-out stretch tailoring fit for a heavyweight champion

Waistcoat (as part of suit) by **Boss**, £695. boss.com

Jacket (as part of suit) by **Boss**, £695. boss.com

Trousers (as part of suit) by **Boss**, £695. boss.com

Jacket by **Boss**, £399. boss.com

Trousers by **Boss**, £179. boss.com

Photograph **Solo Syndication**

Build a Woah! Record Library

#19 Surprise

by **Paul Simon** (Warner Bros, 2006)

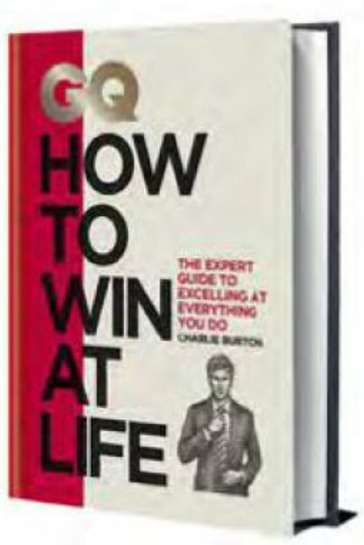
The vinyl revival remains in rude health. **Dylan Jones** selects an overlooked classic to hunt out next time you're flicking through the crates...

At the turn of the century, JK Galbraith began lamenting the fact that old age had brought a rather annoying affliction. "Still syndrome", he called it, a pejorative term for the way in which people would ask him if he were "still writing", "still interested in politics" or "still healthy". He was in his dotage, so it was assumed that his interest was diminishing in everything that had once made him powerful. It's the same with the likes of Paul Simon and other formerly iconic musicians who have, for the past 20-plus years, somehow slipped off people's radar. Simon is "still" the brains and the nimble fingers behind "Bridge Over Troubled Water", "Mrs Robinson" and all those other legendary Simon & Garfunkel hits; still the man who wiped Art Garfunkel's vocals off *Think Too Much*, the duo's reunion album that never was (it was released as a Simon solo record, *Hearts And Bones*, in 1983); still the man who lost a fortune putting on *The Capeman*, his 1998 Broadway musical. But he's also still a practising musician, still someone who takes writing and recording songs incredibly seriously. In 2006 I saw him perform in London's Bloomsbury Theatre, at a gig sponsored by BBC Radio 2, the home of the seatbelt, airbag, satnav rock fan (and that's a compliment, by the way). He was involved in a bout of dignified self-promotion, having just released a new CD, interfered with by Brian Eno, *Surprise* (which contained one of his most beautiful songs, "Father And Daughter", the theme song for *The Wild Thornberrys Movie*, written in 2002 and nominated for an Academy Award a year later). The audience was identical to the audience at a Bob Dylan gig I'd seen months earlier, and the only male heads that weren't bald were covered with Donovan-like peaked caps, toupées or perfectly tilted yarmulkes. At Paul Simon concerts, the only people with hair are women.

BRING YOUR 'A' GAME

No44: Win an argument like a lawyer

Tunde Okewale is a criminal defence barrister at Doughty Street Chambers. Next time you're embroiled in a debate, channel his advice for emerging victorious...



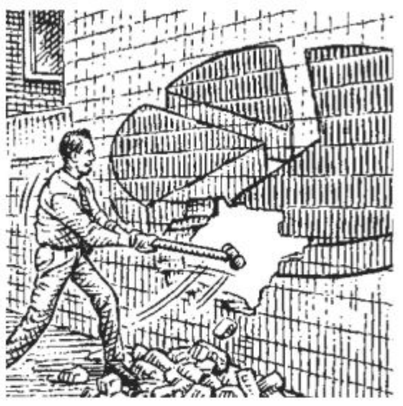
HOW TO WIN AT LIFE, A BOOK OF EXPERT MASTERCLASSES INSPIRED BY THIS COLUMN, IS OUT ON 13 SEPTEMBER (£14.99).

1 Ask them 'Why?' ▶
"Often people don't really want to argue. They just want to be heard," says Okewale. "If you give people an opportunity to express themselves, and if they believe that you're really listening to what they're saying, it makes them more receptive to your argument."

3 Challenge the evidence ▶
Arguing against someone with a good memory? They can put you on the back foot by reeling out statistics that support their argument. Deal with this by challenging the numbers' validity. Ask them what the sample size was, where the stat was sourced and how old the study is.

5 Be persuasive ▶
"Sometimes, even if your logic is faulty, your language, tone and voice inflection may be why you win." Analogies can also help. Using "the boy who cried wolf", Okewale convinced a jury that just because his client lied in his interview, it doesn't mean he lied in the witness box.

◀ 2 Cross-examine them
Work out the facts that support your case, turning these into questions to which your opponent is forced to answer in the affirmative. Having answered yes to all of the "premise" questions, they will either have to agree with your conclusion or feel ridiculous denying it.



◀ 4 Unpick logical fallacies
Learn common logical fallacies so you can readily challenge them. For instance, the "correlative fallacy" (that correlation is evidence of causation) or the "argument from incredulity" ("I can't believe X is true, therefore X must be false").

THE VIDEO GAME

Lara Croft in the age of Me Too

Tomb Raider's continued longevity owes much to the evolution of its violent femme

Since her 1996 debut, Lara Croft has remained in her twenties. But ageless does not mean changeless. Perhaps more than most protagonists, the archaeologist reflects the time in which each of her games emerges. In the Nineties, that beery era of lads' mags, Croft found herself on covers, her fulsome bust announcing gaming's shift from teen niche to the mainstream via light objectification.

In recent times, the bust shrank and the realism increased (no more blemishless pistol whipping of endangered tigers while pressing into inexplicably well-maintained tombs). Since 2013's reboot, the first in a trilogy of origin stories, Croft has been cast as the bloodied, scavenging survivalist, fending off advances of local henchmen.

In closing chapter *Shadow Of The Tomb Raider*, Croft is hunting a Mayan relic as a way to reconnect with her late father, whose research into the lost city of Kitezh was motivated by the promise of immortality. She races Trinity, who wants its powers to ruin the world. In the post-Me Too era, the new Croft is an apposite heroine: forever mud-flecked and hassled but at her most determined. **Simon Parkin**

OUT ON 14 SEPTEMBER FOR PC, PS4 AND XBOX ONE.

Illustrations **Dave Hopkins; Dale Edwin Murray**

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The A-Cold-Wall* show

THE FASHION EVENT

London Fashion Week Men's: Season 13

Like a good vintage wine, London Fashion Week Men's reached peak drinkability this summer. Show highlights included the avant-garde brilliance of A-Cold-Wall* and the consistently excellent Charles Jeffrey Loverboy, while the various parties and dinners popped like they were hot (and they were). From the intimate opening dinner hosted by *GQ* and David Furnish to the *GQ Style* x Browns party at Annabel's to the LFWM closing dinner hosted by Dylan Jones and Loyle Carner, there wasn't a drop left in the bottle by Monday. TvdB

SEE MORE GQ X LOYLE CARNER LFWM'S DINNER PHOTOS AT GQ.UK/GQXLOYLELFWM

The Alex Mullins show

Cuba Gooding Jr

The Charles Jeffrey Loverboy show

The Lou Dalton show

Barbour SS19

Kim Jones, Luke Day and Virgil Abloh

Tinie Tempah at his What We Wear show

The John Lawrence Sullivan show

Mabel

Peggy Gou

Agi Mdumulla

The Oliver Spencer show

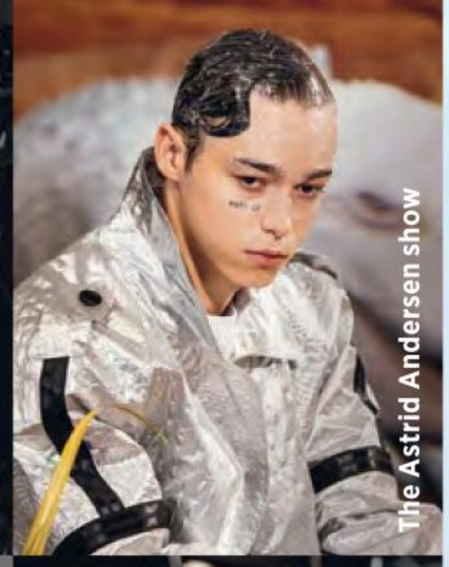
Charles Jeffrey

Grant Pearce and Charli Fisher

Gary Kemp

Photographs Christina Fragkou; Getty Images; James Mason; Beccy Nuthall; Ashley Verse

Dougie Poynter, Oliver Proudlock, Toby Huntington-Whiteley, Alesha Dixon and David Gandy



The Astrid Andersen show

The Qasimi show

The Martine Rose show

The Per Götesson show

Astrid Andersen SS19

The Nicholas Daley show

John Pearson

The Cottweiler show

Edward Enninful, David Beckham and Dylan Jones

Erin O'Connor

The Oliver Spencer show

The Kent & Curwen show

The John Lawrence Sullivan show

Naomi Kaji

The Kiko Kostadinov show

The Alex Mullins show

Jason Basmajian and Lou Dalton

The Christopher Ræburn show

Eric Underwood and Oliver Spencer

The Charles Jeffrey Loverboy show

Isaac Carew and Jack Guinness

Marc Quinn, Tommy Hilfiger, Loyle Carner and David Furnish

The What We Wear show

The John Lawrence Sullivan show

Caroline Rush

Sir Elton John and David Furnish

The Charles Jeffrey Loverboy show

Jim Chapman

The A-Cold-Wall* show

Photographs Christina Fragkou; Darren Gerrish; Getty Images; James Mason; Beccy Nuthall; Ashley Verse

THE
ENTREPRENEUR

Reza Merchant

The founder and CEO of co-living venture The Collective, which just raised £300 million in funding, reveals what he has learnt...

Reza Merchant

Age 29
Based London

EDUCATION

2002-2007
Merchant Taylors' School, Northwood

2007-2010
BSc Business, London School Of Economics

Learn by osmosis

"My father came to the UK with £50 and built a business from nothing, so I grew up in a very entrepreneurial environment. Aged seven I'd pick apples and sell them to the mothers at the end of our road for 30p."

The London School Of Economics library

The business plan is crucial

"We took on our first house share in May 2011 with my £1,600 overdraft and were cash-flow positive immediately because we were finding tenants within days, leasing houses and then subleasing them."

The Collective's first project, Old Oak, in North West London

CAREER IN BRIEF

2009
Launched London Student Rent, an agency matching students with accommodation

2010
London Student Rent becomes Share In The City, targeting young professionals

2012
Share In The City becomes co-living venture The Collective

2015
The Collective launches its first co-living project, Old Oak, in London, with more than 500 rooms

2018
The Collective starts work on new sites at Stratford and Canary Wharf

Risk everything

"I borrowed £1.8 million against my parents' home to launch The Collective. There was no doubt in my mind that we would be successful, so I was willing to do whatever it took. In my mind, failure is not an option."

One of the bedrooms of The Collective's first property

Stop looking down at LinkedIn

"I'd say 90 per cent of the best people out there are not actively looking for a job. LinkedIn is a really important tool. I personally message potential candidates who might be suitable for roles."

The communal bar inside Old Oak

Ignore the haters

"As a young business doing things slightly differently, you get told you're wasting your time. You have to believe in it 110 per cent to keep going, because people are always going to tell you your idea doesn't make sense."

Be the client

"I've lived in almost every single apartment in The Collective. You get so much insight. I remember one night not having a light switch next to my bed – now we've got light switches next to all the beds."

Text **Eleanor Halls**

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+ Book now

Florence + The Machine

Following the release in June of their latest album, *High As Hope* – the first since 2015's acclaimed *How Big, How Blue, How Beautiful* – they are embarking on a hot-ticket tour. FROM 15 - 26 NOVEMBER.

GQ
NAVIGATOR

Diarise these!

From books to exhibitions via your next television binge, get ahead of the water-cooler chat and set your cultural compass to this month's pole stars...

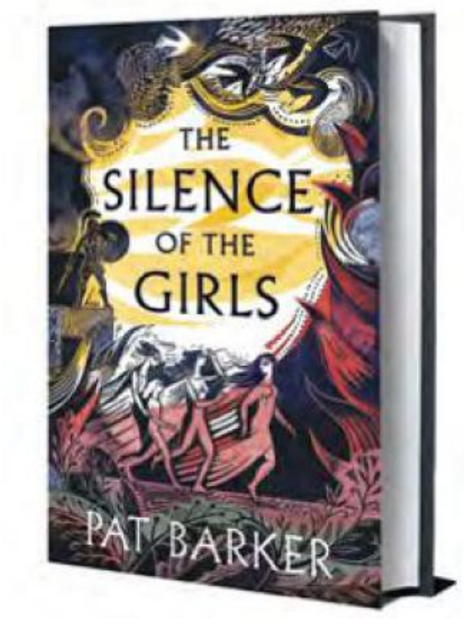
+ For the nightstand

21 Lessons For The 21st Century
by Yuval Noah Harari

Harari never shies from a grand theme. *Sapiens* explored where humans came from, *Homo Deus* where we are heading and in *21 Lessons* the state of humanity today.
OUT ON 30 AUGUST.

Tom's Daily Goals
by Tom Daley

The diver's toned physique and sunny demeanour are advert enough for this how-to book, which covers everything from morning stretches to resilience training to clean sleeping.
OUT ON 23 AUGUST.



The Silence Of The Girls
by Pat Barker

Best known for her *Regeneration* trilogy about the First World War, Barker moves to antiquity here to tell the Trojan War from the perspective of the Lyrnessian queen.
OUT ON 30 AUGUST.

Game Changers
by João Medeiros

An exploration of "how a team of underdogs and scientists discovered what it takes to win", revealing the surprising ways in which performance analysis has quietly transformed elite sports.
OUT ON 30 AUGUST.

+ Listen to

Hive Mind
by The Internet

Odd Future's soul collective has found its groove, merging modern R&B with slinky Seventies funk.
OUT NOW.

Jake Shears

The Scissor Sister holds nothing back on his solo debut: a flashy display of soft rock, blue-eyed soul and classic pop craftsmanship.
OUT ON 10 AUGUST.

Be The Cowboy
by Mitski

Mitski Miyawaki has grown into an extraordinary songwriter, with melodic precision to rank alongside St Vincent and Liz Phair.
OUT ON 17 AUGUST.

Marauder
by Interpol

The moodiest members of New York's post-Strokes wave turn to producer Dave Fridmann for a looser, wilder sound. **Dorian Lynskey**
OUT ON 24 AUGUST.

+ Art

Renzo Piano at the Royal Academy Of Arts

The cities enriched by Piano's buildings are peppered all over the globe: The Shard in London, The New York Times building in NYC and the Pompidou Centre in Paris. This show follows the full span of his career.
FROM 15 SEPTEMBER - 20 JANUARY 2019.

+ Stream it

Disenchantment

Matt Groening is back. This long-awaited adult cartoon series is set in the tumbledown fantasy kingdom of Dreamland where we follow the misadventures of a princess, her elf companion and her personal demon.
ON NETFLIX FROM 17 AUGUST.

+ In cinemas

The Negotiator

Set at the height of the 1982 Lebanese civil war, this is the tale of a former US diplomat sent by CIA operatives to negotiate for the life of a man he left behind. Jon Hamm stars.
OUT ON 10 AUGUST.

The Eyes Of Orson Welles

This documentary from Mark Cousins dives into Welles' life and work to offer a fresh portrait of the actor and director as – so the billing runs – you've never seen him before.
OUT ON 17 AUGUST.

BlacKkKlansman

This Spike Lee picture is based on the extraordinary story of Ron Stallworth, an African-American policeman, who managed to successfully infiltrate the Colorado Ku Klux Klan.
OUT ON 24 AUGUST.

The Miseducation Of Cameron Post

Drama set in 1993 about a teenage girl forced into gay conversion therapy by her legal guardians. At Sundance it won the Grand Jury Prize.
OUT ON 31 AUGUST.

+ Spied

Jim Broadbent in A Very Very Very Dark Matter at Bridge Theatre

A new Martin McDonagh play is always cause for excitement (he's the man behind *Three Billboards* and the recent stage hit *Hangmen*). This is about the dark secrets of Hans Christian Andersen's tales.
12 OCTOBER – 6 JANUARY 2019.

Photographs **Allstar; Getty Images; RPBW Photography/Michel Denancé**

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‘Just because centrists have had a bad time, it’s not a reason to get off the stage. I’m choosing to fight for my ground at this paper’

As editor of the Evening Standard, former chancellor George Osborne has swapped red box for soap box

MICHAEL WOLFF

MICHAEL WOLFF
MEETS

George Osborne

As close friend and consigliere of David Cameron, the chancellor-turned-newspaper editor was on a path to the highest office, before a catastrophic political miscalculation evicted them both from Downing Street. Here, he speaks of the responsibility he bears for Brexit, explains why anti-establishment voters will eventually be betrayed and predicts the post-Murdoch settlement between politicians and news media

Illustration by **André Carrilho**

George Osborne was leaning over the shoulder of a young woman with the soon-to-be-published front page of the *Evening Standard* open on her computer when he greeted me in the *Standard* newsroom for our interview. This may have been for show, demonstrating that the career politician and former chancellor of the exchequer was now a newspaper man – editor of a big city daily. Or it may be that he had in fact taken to his new role as a headline and page-make-up master. Indeed, he's largely had good reviews for his time at the paper.

In one sense, newspaper editor is an appropriate job for an out-of-work politician; politicians live the news cycle as intensely as editors. On the other hand, few – I can't think of any – have actually taken up journalism. This is perhaps because politicians see themselves as doers rather than observers, the subject of the news rather than recorders of it. Still, media and politics have got increasingly mixed up. Newspaper editors can have as much influence as politicians, so why not?

Except that it's 2018 and the job of a newspaper editor is quite a tenuous one, hanging by a thread as much as the job of moderate politician – indeed, the *Standard* reported a £10 million loss for last year.

Osborne, at 47, is in the awkward position of having lost his chosen career in his prime years. He had risen high enough in the political ranks to have little stomach for taking a steep demotion and working himself up the ladder again. But he was at least one election short of being able yet to become a bestselling memoirist and world-leader grandee, the path his political partner, David Cameron, the former prime minister, is embarking on.

At the same time, Osborne seems to have had too much pride to simply fall back on collecting the large sums available to former high-ranking politicians from the banking industry (though he has picked up a few part-time and well-paid advisory sinecures).

Considering that, the editorship of a major daily – even one that is now distributed free of charge – may be a clever move. For one thing, it keeps him in politics – the *Standard* is a voice for a be-careful-what-you-wish-for Brexit, the issue on which Osborne and Cameron lost their jobs. But it also lets him avoid having to establish himself in an institutionally political role, just at a time when almost all formal political roles and institutions seem headed for a cruel comeuppance. The Conservative Party is probably not a good bet these days for anybody.

It surely seems sensible to want to sit out the coming political apocalypse. And yet it isn't an outlandish proposition to think that when all is said and done someone will have to pick up the pieces...

MW: How's the newspaper business?
GO: I'm loving it.
MW: What's got more longevity, the life of a newspaper editor or the life of a centrist politician?
GO: [*Nervous laughter*.] Well, I managed 20 years of a life of a centrist politician. I think I'll be lucky if I last 20 years as an editor.
MW: Many editors have lasted 20 years – until now. There are interesting parallels between these two difficult, some might say moribund, professions. Newspapers are, to say the very least, in transition, but politics also seems in transition. You tell me, but it seems more and more difficult to be a centrist politician.
GO: Newspapers and politics are undergoing big changes. But I don't think that's going to mean they are less relevant or less needed. There will always be a need for good information and informed opinion. As for centrist politicians here

'I don't believe this country wants a choice between Jeremy Corbyn or Jacob Rees-Mogg'

and across the West, yeah, they've had setbacks – we've had setbacks – but I don't think they are not relevant any more or needed any more in Western politics. Absolutely not. We need even more balanced and mainstream political opinion.
MW: It's not clear that voters think that.
GO: I don't believe that this country, to take just Britain, wants to be presented with a choice between Jeremy Corbyn or Jacob Rees-Mogg. I do not believe that the country I've grown up in has just decided that it doesn't want any more to have centrist, moderate leadership that is attempting to balance the competing priorities of a modern economy. In any case, politics – as in journalism – isn't just about always giving people what they appear to want. It is also about leading opinion and shaping the public debate. So just because the centrist politicians have had a bad time of it, it's not a reason to get off the stage. It's a reason to fight for your ground. I'm choosing to fight for my ground at this paper.

MW: If you could choose between being the editor of, say, the *Times*, hell, the *New York Times*, and high government position, what would you choose?
GO: I actually really love editing the *Evening Standard*. I grew up [in London]. This newspaper is part of the furniture of this city. Its values are very similar to my values, pro business, socially liberal, internationalist. So I'm not looking for another newspaper job. As for the politics, I could have chosen to hang around in the House Of Commons and I chose not to. I'm not desperately keen to go back and do some cabinet job. I don't actually want to be applying my political talents, whatever they are, to leading the country out of the European Union, which is what you would have to be doing if you were in the Conservative cabinet.
MW: Or leading from inside to stay in the Union.
GO: Well, regrettably and sadly, the country chose to leave the EU. My view is we have to leave the EU and there are no prospects for stopping that. But this was not a vote to leave the EU and all of its connective alliances and organisations, I believe, but actually a vote for a kind of hybrid relationship with the EU, where we leave the EU but we stay in the single market, we stay in the customs union, all those sort of things. And that is the position this paper argues from: that the Brexit vote was not a vote for a complete divorce.
MW: Your generation of political figures – David Cameron, the Milibands, Ed Vaizey, Boris Johnson – once and future or merely once, all in the past?
GO: Well, um... that's quite an interesting mix of people. Let me speak for my political friends. We ran a government for six years that I think we can be very proud of... others will judge. And yet there's a moment... these jobs don't go on forever and I was lucky to do the job for six years. I'm not yearning to go back. I'm not nostalgic about it, not regretful about it. I feel nothing other than genuinely lucky to have done it.
MW: No sense of unfinished business?
GO: Not particularly. I did a lot. I did eight budgets as chancellor. Of course I didn't want to leave government and I didn't want to leave office. But I don't feel there were lots of things as chancellor that I should have done but didn't do. I was unbelievably fortunate in my relationship with my prime minister, David Cameron. We were and are still close friends. The atmosphere in Downing Street was pleasant. We worked together as a >>

Photographs **i-Images**

MICHAEL WOLFF

Clockwise from top: George Osborne and David Cameron plan the 2010 general election campaign, 10 September 2009; preparing the 2011 budget speech in No11 with then chief of staff Rupert Harrison, 23 March 2011; ahead of a leaders debate in Manchester with Cameron and the PM's then director of communications, Craig Oliver, 2 April 2015; Osborne delivers his eighth and final budget, 16 March 2016

>> team. Do I want to be in some kind of vipers' nest with everyone trying to kill each other? I don't need that.

MW: Are you guys still in close touch?

GO: David and me? Yeah. Very much so.

MW: Have you read his book?

GO: That's a trade secret. Put it this way, I'm confident it's going to be very good.

MW: How do you come off in it?

GO: I think it's going to be a good read.

MW: It's finished now? It's in?

GO: You have to ask him.

MW: When you think about Brexit do you see it as a function of your or the Cameron administration's political miscalculations or do you see it as some kind of historical tide?

GO: I was a very senior member of a government that held a referendum and lost it, so I certainly share the responsibility for that. And although it's widely known, though I kept it secret at the time, that I was against having a referendum, I was part of the collective agreement to proceed with one. And I did everything I could to win that referendum. I think, however, if you are a historian looking back at this period from 50 years' time, you would say Britain's relationship with the European Union was troubled, with talk of referendums for decades, that Tony Blair and John Major and others had promised referendums on different aspects of EU membership – when I was in my twenties there was even a party called the Referendum Party – and also that we happen to be living through a period that encompasses the aftermath of a financial crash, which always produces a political reaction, and, as well, a big shift in technology making it easier for insurgent and rebel groups to get their message across. You put all that together and in some ways the Brexit referendum looks, if not inevitable, at least very understandable. I'm not a believer in historical determinism, but you can quite easily see the big trends rather than just micro decisions in the cabinet that led to the Brexit referendum.

MW: In the dead of night, what do you think personally you should have done differently?

GO: I think we...

MW: Not the administration. You.

GO: I don't think... I mean we didn't run a very good campaign because we lost. I don't actually know what would have made the difference. People assume there was more we could have done, but I actually don't think...

MW: Do you think you personally should have been louder about not having a referendum, thrown yourself in front of the door when they were making that decision?

GO: No. I don't think that would have made any difference. That wasn't the way I operated with David Cameron and that team. Could I have done anything different in the campaign? Well, I tried very hard and was accused of being too loud and too aggressive in that campaign. I think what we discovered in the campaign was that, for many decades, politicians had not been making the case for the advantages of being in the EU. When it actually came to having to pivot out from a negotiation for a better deal with the EU into a campaign to argue why we should stay in the EU, we found the British people were not particularly convinced of the merits of being part of the broader European family. I think there are things we could have done on immigration. We were always about the problems of immigration and less about the benefits of immigration. The money we sent to the EU, we could have made

'If the Conservative Party does not try to reconnect with modern Britain, it's screwed'

the case for what we got in return. I think there are a lot of things you could see that might have made a difference. But these are things that should have happened in British politics over many years.

MW: So it's not that you guys messed up in selling it. Rather nobody really wanted it?

GO: I don't think there was a more perfect campaign that would have won the day. I was sceptical about having a referendum because I thought we might lose it. I never felt like we were winning the argument. I was meeting many people I knew and respected who were going to vote the other way. I said to my wife a week before the result – we were living in Downing Street at the time with our children – we might well be out of a house.

MW: That was almost two years ago now. Trace me the arc of how you felt in that abrupt change of personal and political circumstances.

GO: I think, like anyone who suddenly stops doing what they've been doing, it's a shock. I also had not really appreciated how all-consuming the job of chancellor of the exchequer was. I was working 18 hours a day, seven days a week, every day of the year – then suddenly I'm not. I don't think I'll ever work as hard as that again. There's a shock of overnight being out of this thing that had become my life. But a political career is a hazardous thing. I had known intellectually that the job could come to an end. But the more difficult thing was to think what do I do next. All of my adult life I had a straightforward plan: be in politics, rise up in politics. Then suddenly I had to make a decision about whether I was going to stay or try something new.

MW: Can you see yourself never going back into politics?

GO: Ever going back?

MW: Never going back.

GO: Yeah. There's a part of me that thinks it's a mistake to go back in life and it's a mistake to build a life around what you used to do. It's a bit like someone who is successful at sports spending the rest of their life talking about running the 100 metres in the Olympics. In politics, you could easily do that as an ex-finance minister. One of the reasons I came to edit a newspaper is I felt I should do something new, a different trade.

MW: Among the many reasons you go into politics is that you think you can do it better than whoever is doing it. So, again, dead of night...

GO: I'm actually quite a good sleeper.

MW: So in the light of morning, Theresa May, one word.

GO: Um... I think people know what I think of the leadership of this government.

MW: Well, tell them again.

GO: You know, you can read about it in the editorial columns of the *Evening Standard*. I do think this: if the Conservative Party does not try to reconnect with modern Britain, with urban, ethnically diverse, sexually diverse Britain, it is politically screwed. The current leadership needs to find a way to reconnect or we will need new leadership.

MW: Where is a hard Brexit a year from now?

GO: I think the Brexiteers are essentially being found out. They promised this nirvana, this taking back control, so suddenly we'd be in charge of our money, our borders, our immigration policy and all that. But the actual result is that they can't make a decision because the real cost of leaving the EU and the single market is so high they don't dare do it. So they keep putting off the decision. While we legally leave in March of next year, we're not

Photographs **Steve Back/Barcroft Media; Eyevine; Getty Images**

Clockwise from top: George Osborne (left) introduces the shadow cabinet at the Conservative Party conference, 5 October 2009; at the launch of a Conservative manifesto, 14 April 2015; visiting the Evening Standard offices following his appointment as editor, 17 March 2017; with other senior Conservatives (from left) Sajid Javid, Nicky Morgan and Theresa May during the general election, 5 January 2015

actually leaving any of the arrangements. The irony is that the only thing we will leave next year is the room where the decisions are taken. We at least used to be in the room arguing from Britain's corner.

MW: So a hard Brexit is in tatters a year from now?

GO: We are in a kind of permanent transition. We are unable as a country, rightly if you like, to stomach the cost of leaving. So we put off the practicality for years and years to come. This view that we just need to get Brexit over and done with so we can talk about other things is totally unrealistic. Questions about who we let into the country, how we trade with our neighbours, how we look after our environment on this continent are going to be with us for many years to come.

MW: Is May prime minister a year from now?

GO: I don't know.

MW: Handicap it.

GO: I'm not going to do that.

MW: If she is not prime minister a year from now, who is?

GO: I genuinely don't know the answer to that. There's not a clear frontrunner.

MW: How angry would you be if Boris Johnson became prime minister versus how angry you'd be if Rees-Mogg or Michael Gove became prime minister?

GO: Well, Michael is a friend of mine.

MW: So you would be less angry?

GO: All I'm saying is that Michael is a good friend of mine. None of my Remain friends can understand why I'm still friends with him, but I am. We go and watch German opera together.

MW: So if you had to support someone.

GO: The paper will...

MW: I mean on a personal basis.

GO: I've seen the job very close up obviously and it needs to be someone who is able to run a balanced, moderate programme and connect to modern Britain.

MW: How incredulous would you be if Jeremy Corbyn became prime minister?

GO: Well, I think you have to take seriously the possibility of a Jeremy Corbyn prime ministership. I think he would be a disaster for the country. But in many ways Brexit opened the doors for Jeremy Corbyn. The elites have failed you, the establishment has failed you, we need to completely tear up all the country's political and economic arrangements and start again. And then Jeremy Corbyn comes along and says the elites have failed you, the establishment has failed you and we need to completely tear up the economic and political arrangements of the country. Be careful what you wish for. >>

MW: What are the kind of circumstances or exigencies that might force you to pivot back into politics?

GO: I care about the decisions that affect my country and want to influence them. When I was in my twenties and thirties, I thought you had to be a member of parliament to do that, you had to be in the cabinet to do that. Now I understand that there are many ways to shape the country's future without necessarily sitting on those green benches that I sat on for all those years.

MW: Sometime after midnight here on 9 November 2016 – I guess it must have been about 1.30am – at the moment it suddenly became clear that Donald Trump might well be president, what were you thinking?

GO: Well, I was sitting on a sofa with [former Cameron advisor] Steve Hilton in Palo Alto [California].

MW: So it was about 5.30pm. And Steve was cheerful and you were...

GO: Well, I was sitting with Steve and Rachel, his wife [Rachel Whetstone, former Conservative Party official and more recently top communications official at Google, Uber and Facebook]. Rachel was my first boss. They are good friends. And I'm a visiting professor at Stanford. Well, I don't think it was a great decision for the world or for the United States.

MW: Shock factor?

GO: Um, I don't think... I'm not going to claim that I saw it coming. I assumed Hillary Clinton would win. But I guess at the time I wasn't particularly surprised. Her campaign hadn't been very good. Trump had caught the moment.

MW: Well, in fact, nobody really thought he had caught the moment until it ended up in his hand.

GO: But, again, when you saw it happen you understood. The Republican Party should never have allowed the nomination to be captured by him. The Democrats should not have allowed Hillary Clinton to run yet again. They had no change message after eight years of a Democratic administration. And Trump understood how to run a presidential campaign from a mobile phone.

MW: What's your gut? Do you think he'll still be president a year from now?

GO: My gut is that he's re-elected actually.

MW: An inside-the-government question for you. In my book *Fire And Fury*, I recounted what was told to me about Tony Blair arriving in Washington in February 2017 and telling the president that, at the behest of the Americans, British intelligence might have been spying on the Trump campaign. Blair denied ever saying that. Now, the Trump people are pointing to someone with British intelligence connections in Cambridge as doing exactly what in fact Tony Blair told them in 2017. Got any info on this for me?

GO: I think not.

MW: You know any British spies I can call?

GO: I know some British spies. But I'm not sure you can call them. It seems to me unlikely, very unlikely, that British intelligence would spy on Americans. They don't do that. Are there lots of people who used to be in intelligence agencies who go and work for political consultancies and investigating firms? Yes, there are. Do presidential campaigns and others hire those operations? Yes, they do. Which is why the British character Christopher Steele emerges in the story. So it's perfectly possible there were people who wanted to know more about the Trump campaign. But personally, I think it would be very unlikely or I would be very surprised if it were the British government or the American government.

'It would be a mistake to write off Rupert Murdoch, even if I don't always agree with him'

MW: But you don't buy the fundamental premise here that the Brits do for the Americans what the Americans can't do and the Americans do for the Brits what the Brits can't do?

GO: They certainly cooperate very closely. But my understanding is that there is absolutely a red line about spying on Americans.

MW: Murdoch.

GO: Hum.

MW: Is he over, do you think?

GO: I think it would be a big mistake to write off Rupert Murdoch, to put it mildly. I have always rather admired Rupert Murdoch, even if I don't agree with him on a few things, the way he built a media empire on three continents, the way he was ahead of his game on newspapers. That play that was here in the West End, *Ink*, by James Graham, kind of captured what he did for the British newspaper industry.

MW: He's 87. He's now on the verge of selling the overwhelming majority of his company.

GO: I've actually got to know him pretty well over the past 15 years. He is a newspaper man. He is really interested in the nuts and bolts of newspapers. In all of the conversations I've had with him he's never really been interested in the new Fox. He is not selling his news business.

MW: He's selling Sky News.

GO: Well, remember he has no political influence over Sky News. But to come back to my point, first of all he's a newspaper man and second, he is not at all sentimental. He has made a decision that even Fox is not big enough in the age of Netflix.

MW: And you don't feel, as I do, and as many do, that the decision he's made is actually that his children can't run this business and that's why he's getting out?

GO: Well, I know his children, the three who are in the business, very well and they are all very talented people.

MW: There's a difference between talent and running an empire – also difficult when they don't really get along with each other.

GO: My experience with them is that they are clever, interesting people.

MW: What does happen when eventually there is no Rupert Murdoch? What happens to the *Sun* and the *Times* without Rupert?

GO: The answer for the paid quality broadsheets, as we used to call them, is more straightforward. People will pay for content. For those big mass-market papers it is much more challenging.

MW: How much does the British newspapers business, the British media business, change on that day when there is no Rupert Murdoch?

GO: As I said, I'm not so sure it's going to happen any time soon. But he's been a giant of British journalism. So, you know, we will mourn his passing. GQ

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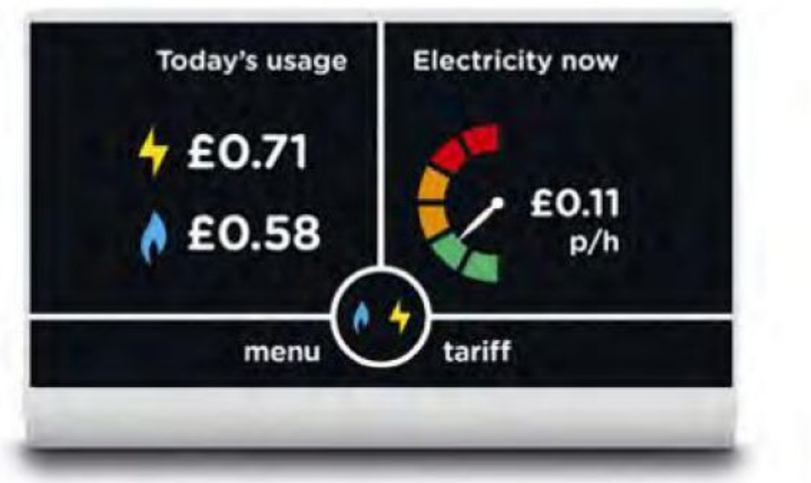

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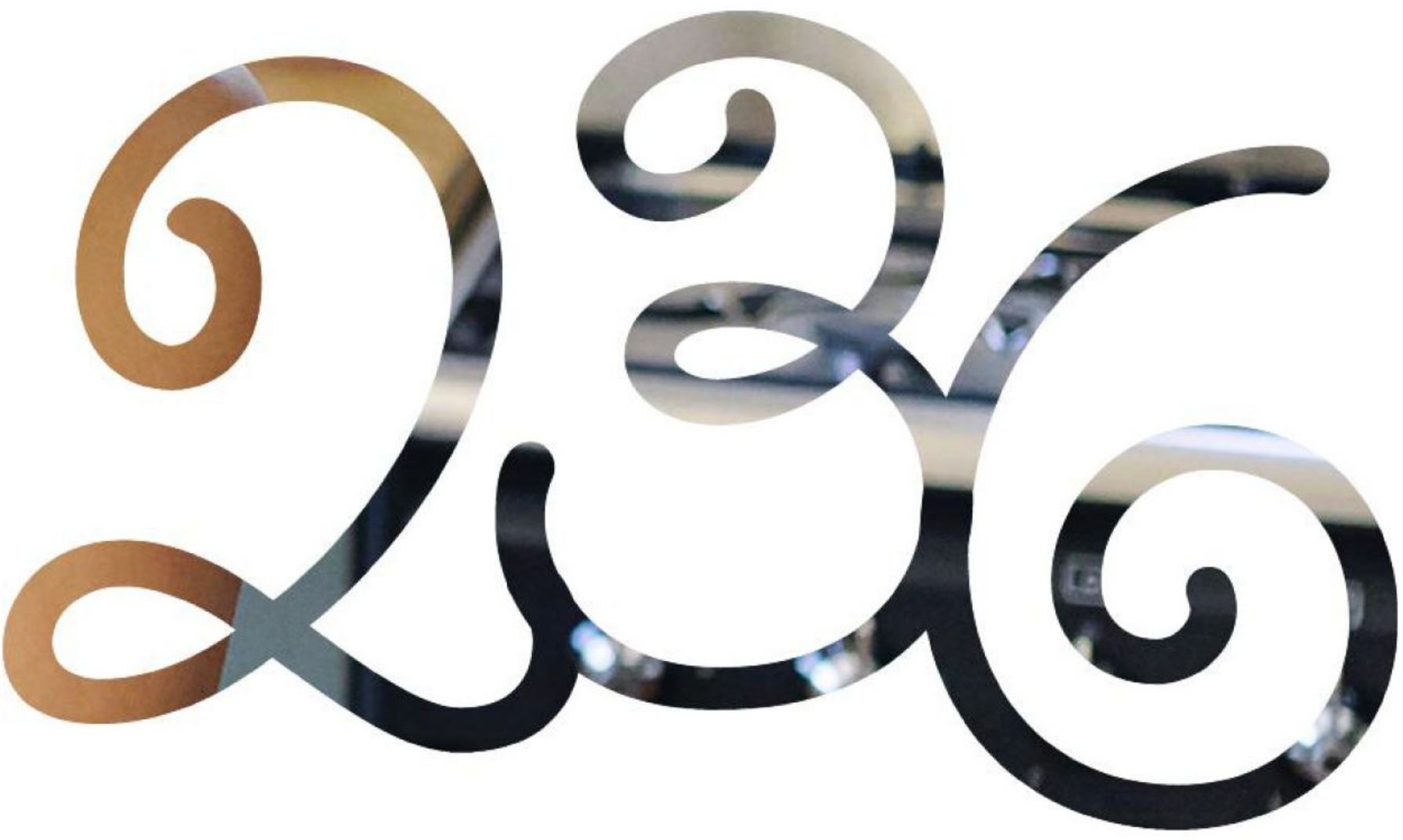

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Too much? The menswear mash-up in its native environment, London Fashion Week Men's, 10 June – p.111

THE GQ HOUSE RULES

When did fashion get so FUGLY?

This is for the style lodestars. The agitators. The peacocks. This section believes in combining an aesthete's eye with an inner rebelliousness. From killer opinion to white-hot trends, these pages are not about following tradition, but beating your own path. You're welcome...

Edited by **Jonathan Heaf**

Photograph **The Urban Spotter/blaublut-edition.com**

SCHWING!

Nice pants, Mr Ford

We'll keep this brief: Tom Ford + underwear = yes please

Story by **Teo van den Broeke** Photograph by **Kosmas Pavlos**

It was clever of Texan designer Tom Ford, the master of high-sex, high-price uber-menswear, to tell *Vogue* magazine seven years ago that men should always have "new socks and underwear" and that they should "throw away the old ones every six months". Given that Ford just released his first ever line of underpants (and assuming we're all following his dictum) he's about to sell a hell of a lot.

We were first treated to a view of Ford's new range of underwear (worn with socks, of course) at New York Fashion Week earlier this year. Consisting of four basic styles (a brief, a trunk, a short boxer and a classic boxer), each cut is available in cotton stretch jersey, cotton and – the obvious winner – silk.

There are 43 different iterations in total, with the palette consisting of zebra print, leopard print, a selection of nude hues – to match various skin tones – plus a series of metallic cottons, should you want to give off real Mark Wahlberg-flirting-with-a-mirror-in-*Boogie Nights* vibes.

The best bit? They all come finished with a velvet waistband, for extra comfort. The *even* better bit? They're machine washable! Well... the cotton ones are, at least.

Briefs by **Tom Ford,** from £55. tomford.co.uk

‘Men should always have new socks and underwear’

Style Shrink

By **Teo van den Broeke**

Teo van den Broeke rustles up some advice for 21st-century cowboy aesthetes: 'Just say whoa!'

I know you lot always talk about the big new trends but, in reality, what are the trends that I, a 40-year-old man from Cheltenham, can wear? I'm your bog-standard, meat-and-potatoes, chinos-and-blazer kind of guy, but I want to branch out a bit. Help.
M Symonds, Cheltenham

Dear M,

You've come to the right place. Here at *GQ* we're all about inclusive (if beautifully made and eye-wateringly expensive) fashion. Although I'm sensing that this season's luxury balaclava trend might not be for you and that the new shell suit look might be a step too far, there are several easy-to-access trends that'll be up your (clean and tidy) street.

First up, hiking boots. Styled with leggings at Louis Vuitton and with tracksuit-esque trousers at Giorgio Armani, the boots you should be sporting are big, chunky stompers with traditional eyelets and commando soles. The way to wear them is with weighty tailoring in tweed or a cashmere-wool mix. Your trousers should be tapered and feature a turn-up that sits at the top of the boot. Above that, a thick sweater or a matching blazer with a fine-gauge crew neck will look smart and new-season ready.

Another easy-to-access trend this season comes from Hermès, Philipp Plein and Hugo Boss, which all sent out heavy-duty shearling duffels, bombers and flight jackets. If it's your first time venturing into the heady world of shearling, I'd recommend something classic. A chocolate-brown leather shearling bomber by Belstaff, for instance, or a shearling-trimmed canvas jacket from British brand Kent & Curwen.

I hear it's all about looking like a cowboy this season. What are your thoughts on Stetsons?
RR, Boston, Lincolnshire

Dear RR,

Do you own cattle? Do you look like Clint Eastwood? Do you live in the Midwest? Do you say things such as "y'all" and "ma'am" without irony? If you answer "no" to any of these questions, then steer well clear.

I know it's a bit early but I'm starting to think about a coat purchase. I'm not a big earner but I usually like to dedicate around £1,000 to the cause. I want something warm and classic but also something that looks contemporary and can be worn both with my suit to work and with jeans at the weekend. Not asking much, I know. Any ideas?
Simon, Lewes

Hi Simon,

Ah, the coat purchase conundrum. It's one that befuddles even style-saturated minds such as mine. The key when buying a new coat, in my opinion, is to focus on fabric and cut. If you get those two elements right, you can pretty much guarantee that the rest of your requisites will be easily met. For my money, this season is all about the car coat: a classic, single-breasted overcoat that traditionally finishes mid-thigh and features a raglan or deconstructed shoulder. Car coats are cut from wool or cashmere, are stylistically simple and, resultingly, make perfect perennial pieces.

This season's best can be found at two steadfast British brands. The first is Mackintosh, which has produced a British-made navy-blue wool take on its classic car coat shape. This is a great layering option due to the fact that it's not too heavy. And what's more, the coat comes imbued with Loro Piana's Storm System technology, meaning it's entirely waterproof.

My other favourite car coat this season comes from Burberry. Although its finest are cut from cashmere (meaning that they come in at around double your budget), the label also makes a decent wool-cashmere mix car coat in that most adaptable of shades: navy blue. Happy shopping!

SEND YOUR MENSWEAR-RELATED STYLE QUESTIONS TO STYLESHRINK@CONDENAST.CO.UK

Illustration **Joe McKendry**

Five ways to wear... Dad caps

Story by **Jonathan Heaf**

Illustrations by **Kasiq Jungwoo**

Norse Projects

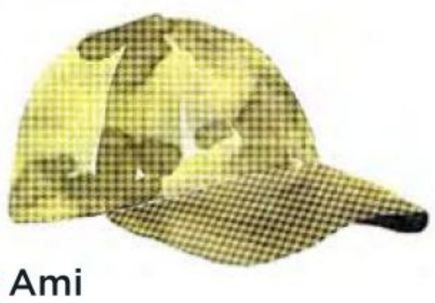
You're stretched out by the pool, your skin blistering. You're reading a novel. But the sun is high so you need a soft, vibey cap to balance on your head to provide some shade. This, my squinting chums, is that cap. *£55. norseprojects.com*

Off-White

Sometimes you need to stop being such a curmudgeon and roll with the zeitgeist. Virgil Abloh from Off-White is at the core of fashion's big moments. Anything made by him will get you credit from eagle-eyed aesthetes. *£125. off---white.com*

Gucci

You aren't one for status symbols. Well, not on holiday anyway. There is, however, something about Gucci's "GG" interlocking monogram and Alessandro Michele's snarling wolf print that makes you deeply happy. Enjoy yourself! *£210. gucci.com*



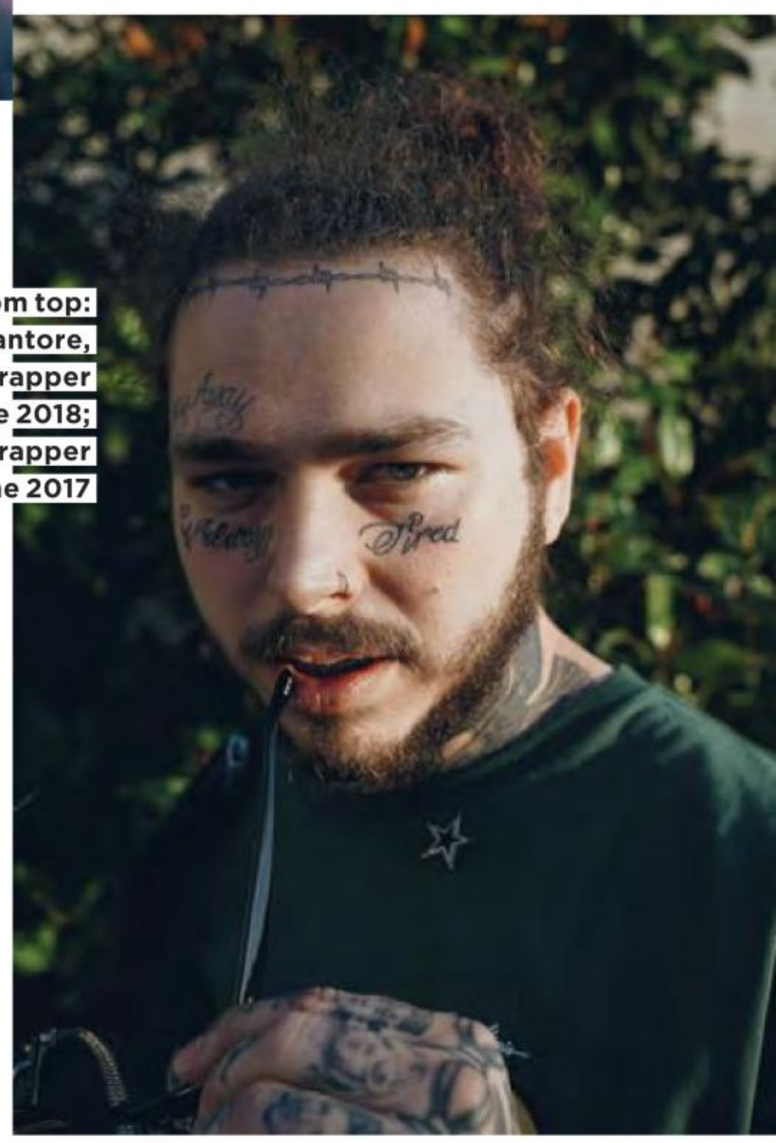
Ami

When has a baseball cap ever been chic? Well, trust a designer based in Paris to come up with one that blends the very trad with the very cool, a wool-and-cotton-blend houndstooth pattern brought to zingy life in canary yellow. *£100. amiparis.com*

Balenciaga

When Demna Gvasalia reworked Bernie Sanders' 2016 presidential campaign logo it was a little divisive, but it helped the brand reach its current cult status. It's not cheap, but this should stop you leaving it on the tube. *£265. balenciaga.com*

Photographs **Adam DeGross; Getty Images; Adam Katz Sinding**



From top: Model Jason Santore, June 2017; rapper Post Malone, June 2018; Soundcloud rapper Lil Peep, June 2017

FACE TATTOOS:

That stuff won't rub off, you know?

In-your-face ink is for Soundcloud rappers only, so don't let the needle stray north of the neck

Story by **Alfred Tong**

The quest for edgy authenticity can take perfectly nice people down some peculiar paths. We all know that guy. Let's call him "Harry". He went to Charterhouse (day pupil), but now works at Boiler Room. Harry will invariably have some kind of a tattoo – you can see it on his leg poolside at Hackney's lido – which he will "rock" with his gold chain (plated) and pristine Reebok Classics. (He still likes to go up to women and sing the Streets lyric "So let's put on our Classics/And we'll have a little dance, shall we?")

And it's about to get worse. Way worse. We should have seen it coming when tattoos crept up necks, higher and higher, dumb and dumber, to their final destination: the face. Yup, face tattoos are a thing now. And we bet they'll be making their way from Soundcloud rappers such as Post Malone, Lil Peep, Lil Pump and XXXTentacion, where the more modern version of this trend originates, to Harry's face quicker than you can say, "That's not real, right?" For once, your mother was right, Harry – don't do it.

For a start, Soundcloud rappers are human memes first, musicians second; theirs is a kind of performance art that leaps off of Instagram and into their real lives, often with tragic consequences. Lil Peep (*House Rules* wrote about him with much hope in August 2017, only for him to die of a drug overdose the following November) was set to become a huge star. His talents went beyond his permanent face doodles. Yet while alive, even Peep could see the problem with getting such in-your-face ink: "It can make it harder to get a job when your face is covered in tattoos," he admitted.

Rapper Wifisfuneral recently unveiled XXXTentacion-inspired face tattoos in memory of the recently murdered Florida-based rapper. Meanwhile, Post Malone, a breakout star of Soundcloud rap, told TMZ, "I kind of just wanted to piss my mom off. I know she's really upset. I'm sorry. You only live once."

So, will getting face tats for Harry transform him from posh wally to Xanax-popping millennial rap star? Well, no. Still, they'll make for a good ice-breaker when he starts at Papa's private equity firm.

How to beat the Supreme drop system*

***By someone who's already mastered it**

Carry on, Jeff Goldblum, 2017; (below) 'Preme dreamers outside the shop in London's Soho

Supreme is now kind of a big deal in menswear. (Duh!) What was once a hush-hush skate label for select New York urbanites has since been transformed into a breeding ground for status-obsessed global hypebeasts and wannabe "cool dads" alike. Thus, trying to get your hands on its merch – even a plain hoodie with its famous red box logo ("bogo") – is less like shopping and more like all-out war.

So how does its retail system actually work? Well, you've heard of Supreme "drops", right? (If you haven't you're in the wrong part of the magazine, BTW.) The drop is that crucial date when the brand's new stock is made available and potential purchasers can scramble to get a slice of the Supreme pie. Note: drops are weekly, almost always on a Thursday at 11am. Collections launch via a large initial drop, followed by an online drop the following week. After these first two weeks, a new selection of pieces is released every Thursday.

Got it? Right. So, can you just turn up to one of Supreme's nine global stores on Thursday at 11am? Well, no. In the past, queues outside the brand's stores have become far too rowdy and as such the label now hands out raffle tickets – a pre-queue system – from a different location the Monday before the Thursday drop. To get the "queue ticket", you need to sign up to a mailing list on the Supreme site and be prepared to move fast. We suggest investing in a decent moped.

Queue ticket in hand, what next? Well, now you turn up on Thursday, bright and early, and devoutly wait, like a monk for God's word. Remember, Supreme heavies both inside and outside will be monitoring your activity to see if you're taking cash from those without tickets or if you're purchasing items purely to resell. Talk to no one; trust no one. Anything the brand considers suspicious could end up with you being red-carded.

Now, if you can't get to an actual store you'll need to try your luck either with the Supreme online store – using a product "bot" is advisable here to give you any chance against the lightning-fast competition – or you will need to go to one of the savvy online resellers at eBay, Grailed or Depop. But with demand far outstripping availability, you'll need deep pockets and a good eye for counterfeits. Good luck and go get hyped. **Avalon Ffooks** *supremenewyork.com*

The GQ x Supreme drop cheat sheet

1. Go it alone
And no conferring with fellow "droppers". If Supreme heavies see you working as a reselling team or sharing notes, they won't hesitate to expel you from the queue – or the store – immediately.

2. Bring a Sharpie
If you are shopping to resell, Supreme's no phone/note-taking policy makes it extremely difficult to keep track of buyers' orders/sizes. Instead take a long-sleeve jacket and write their details on your arm.

3. Appear utterly naive
Whatever you wear to the drop, don't wear Supreme. Wearing the brand will be an immediate deterrent to those who you may need to ask for help or insider's tips and tricks. They won't want to assist the competition.

4. Do your homework
As you aren't allowed to communicate with other shoppers in store, when you go into the basement you will need to know which specific grail finds to ask for. Remember, you snooze, you lose.

5. If you're reselling on spec take a nonrefundable deposit (we suggest 25 per cent of RRP)
This will ensure they don't back out of the deal and you aren't stuck with a £200 Supreme SOG hand axe you can't resell.

6. Resell online, the same day
Post photos of the actual items you've bought on your Depop/Instagram accounts and latch on to the social buzz. Play the hype game and only accept cash or PayPal transfers, and always meet potential buyers at public locations and with a friend.

BAROMETER

UP

Big Pussy Energy
Men who've got it get it.

The ego ramp
The narrow walkway that runs out into the crowd from the main stage. Every rock star worth their rider needs one.

Chest rigs
AKA minimalist pouches that sit over one's sternum – Autumn/Winter's next big trend according to *GQ* Style Director Teo van den Broeke.

Psychedelic gangster
Invest in fluoro patterns and clash *hard*. Autumn is all about looking like a bad trip on 'shrooms.

Fire-hydrant red
It's the new millennial pink apparently.

Progressive porn
Pornhub just added subtitles for the deaf and hard of hearing. Respect.

That 'silk for summer' trend
Yeah, fine for sitting in an air-conditioned SUV. But in real life, sun cream and silk do not mix.

The floss
OK for under-nines. Otherwise, stop. You're putting us off our summer.

Trainer tribes
Are they really a thing?

High-fashion bum bags
Enough!

Bucket hats
You promise you won't laugh, right?

Toffee
The elitist dating app for posh people. Profile: "Poppy, 23, Bedales School." Swipe hard right?

Roman Polanski on the frow
Statutory rape of a 13-year-old? Some things won't ever be fashionable.

DOWN

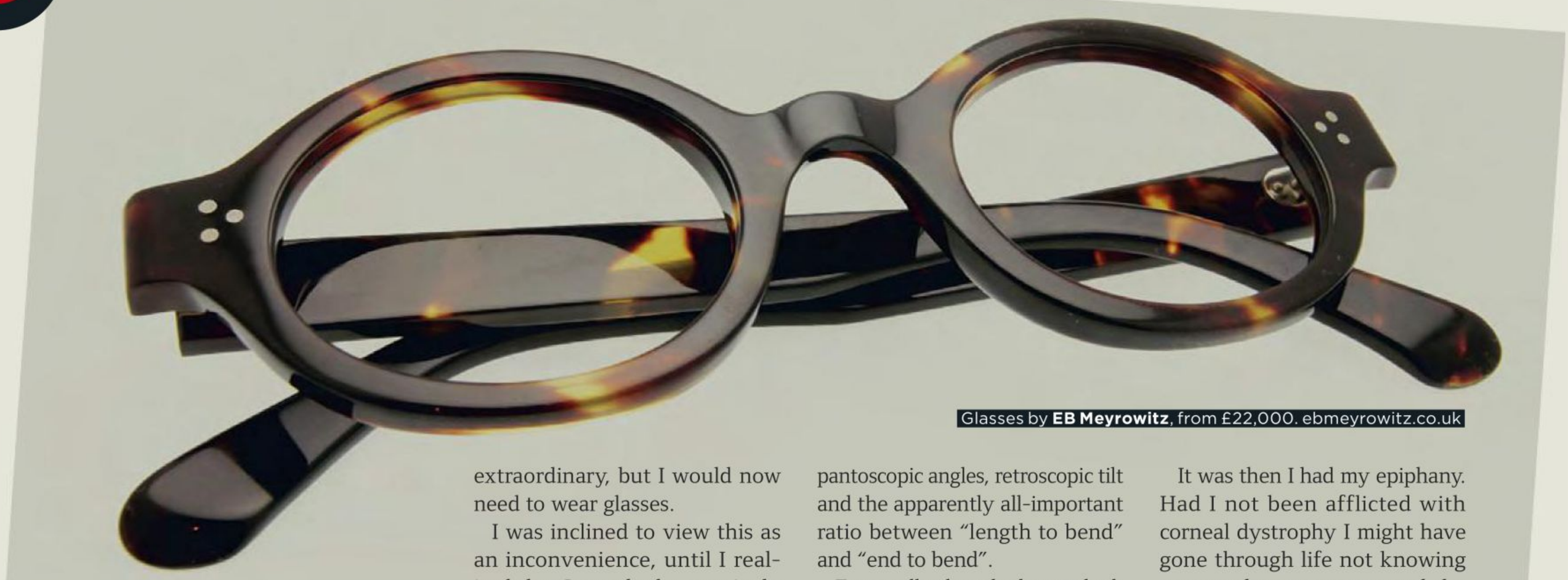
Photographs **Alamy; Peter Yang**

1,001 manssentials

With Nick Foulkes

(Because who doesn't need, well, everything?)

This month: EB Meyrowitz bespoke tortoiseshell glasses



Glasses by **EB Meyrowitz**, from £22,000. ebmeyrowitz.co.uk

What is the definition of a "manssential"? The short answer is, "Whatever I say it is". The slightly longer answer is that it is usually something utterly unessential, yet so necessary to my wellbeing that it looms large in my mind as the object of my waking and sleeping dreams.

At the moment, my mind's eye is focused on No6 Royal Arcade just off Bond Street, London, the address of EB Meyrowitz – supplier of visual aids to the discriminating few since 1875.

I've been going there for years, but not in a serious capacity… until the summer of 2016. I was diagnosed with a corneal dystrophy that made everything look like a Monet and made my eye so light sensitive that even a glint of sunlight became a blinding flash.

The only way to sort this was to have a corneal transplant. Fondness for my eyesight eventually overcame my cowardliness and I had an operation performed by a brilliant surgeon, who did the cataracts too, whipping out my old cloudy lenses and slotting in some nice new plastic ones. The results were extraordinary, but I would now need to wear glasses.

I was inclined to view this as an inconvenience, until I realised that I now had a genuinely irrefutable medical reason to go shopping; it was not so much a restriction of my eyesight but a broadening of my retail horizons. My visits to Meyrowitz had previously been as an amateur sunglasses buyer, but, armed with a prescription, what had been a guilty pleasure was transformed into a medical necessity.

Sheel Davison-Lungley, creative director and owner of EB Meyrowitz, took me under her wing. I started gently with an off-the-peg acetate frame, but as I have an addictive personality, I soon found my way into the limited editions. After that I started looking at natural horn and then, without knowing how, I found myself being measured for bespoke optical sunglasses.

To my undying shame, this was the first time I had been measured for bespoke eyewear, but I sat still and tried not to let my ignorance show as Davison-Lungley applied callipers to my head, held notched rulers with brass swivelling arms alongside my temples and made use of other quasi-phrenological paraphernalia while whispering under her breath about pantoscopic angles, retroscopic tilt and the apparently all-important ratio between "length to bend" and "end to bend".

Eventually she asked me to look at a pair of unglazed frames she had attached to my face. They looked good to me and I flattered myself they imparted a touch of Alain Delon (circa his 1969 film *The Sicilian Clan*). Indeed, Davison-Lungley grudgingly admitted that the angle of the side of the frame, a model called La Piscine, followed my jawline. But other than that, just about everything else needed changing.

The brow bar sloped at a tidy gradient across my face – apparently my right ear is 3mm lower than my left, requiring the lug positions linking the temple arm to the rim to be altered. And said temple arms would need to be of different lengths, as the distance between ear and eye on my right side is shorter than the left. Oh, and the bottom of the rim was digging into my cheek and risked leaving an unsightly line.

What had been a guilty pleasure was now a medical necessity

It was then I had my epiphany. Had I not been afflicted with corneal dystrophy I might have gone through life not knowing my sunglasses accentuated the crooked asymmetry of my face and head – the optical equivalent of a badly fitted jacket.

But then I was distracted by a selection of horn rims. The laminated horn in a mottled dark brown struck me as perfect until Davison-Lungley let slip that she still had some pre-1973, pre-ban tortoiseshell – all properly logged with Cites (The Convention On International Trade In Endangered Species), so perfectly legal.

A pair of unglazed tortoiseshell frames were summoned from the vaults. They were wonderfully weightless and the way the pale light from the window was gilded as it passed through this glorious translucent material seduced me immediately; choirs of angels started to warble in my ear and the burden of life suddenly seemed as light as, well, a pair of tortoiseshell frames.

"How much?" I whispered.

"From £22,000," came the reply.

The seraphic singers stopped abruptly and the burdens of the world crashed once more onto my shoulders.

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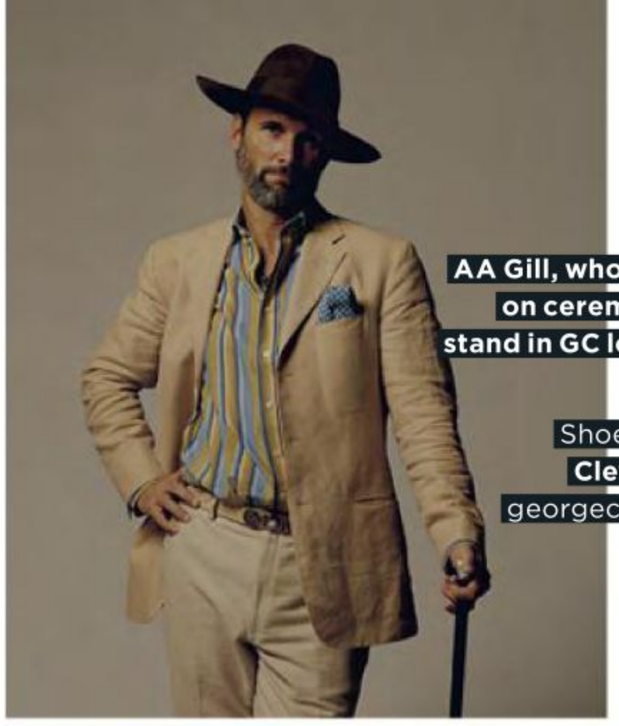
EXPLORING THE WORLD SINCE 1890

Story by **Alfred Tong**

THE NAMING OF THE SHOE



AA Gill, who never stood on ceremony, but did stand in GC loafers, 2004

Shoes by **George Cleverley**, £525. georgecleverley.com

You'll NEVER write like AA Gill

(But you can at least strut like him)

The shoe cupboards of most men will be full of trainers named after athletes who excel in sports the wearer knows nothing about. But what if you're an aesthete or a new dandy? What shoe can we hold aloft as our very own Nike Air Jordan?

Enter the Adrian (*right*) by bespoke shoemaker George Cleverley. Named after AA Gill – one of our greatest ever Contributing Editors – this tasselled loafer is based on a shoe the writer had made before he died and features the flowing lines and dramatic contours of a sexy vintage sports car (think Aston Martins for feet). Wearing them makes you feel sharp, just like his writing.

"Writers are fascinated by our company, because it is such an archaic world," says George Cleverley's chairman, George Glasgow Snr. "Adrian was a wonderful man. For years, he didn't know that we made that loafer for him and when he found out he told me how flattered he was. I said, 'No, I'm flattered.'"

Cleverley has several shoes named after stylish clients: "We don't make samples, so if a pair of bespoke shoes come out looking really good, we'll offer them in our ready-to-wear range." The practice began after one of the firm's best-loved clients, Baron de Redé, the banker, socialite and aesthete, donated several pairs of his favourite loafers for the window display of the company's London shop. The De Redé loafer remains one of the firm's bestselling shoes.

The illustrious list of men who have had GC shoes named after them includes Sir Winston Churchill, Hubert De Givenchy, Fred Astaire, Mark Birley and a forthcoming shoe for the late Tom Wolfe. According to Glasgow, "The Sherman McCoy character wears our shoes in *The Bonfire Of The Vanities*. They're a symbol of his success. Many years ago, I ran into Tom in Tokyo, just after the *Bonfire* film came out, and he said, 'I haven't let you down, George, I'm wearing your shoes.'" *georgecleverley.com*

Photographs **Getty Images; Lord Snowdon; Pixeleyes**

Unlikely style heroes (No377): Mark Thatcher

On the basis that you take them where you can find them, without fear or favour, House Rules brings you the menswear mayflies who seemed long shots in their day but have nevertheless stood the test of time

Long before his complicity in a failed plot to topple a foreign government (one not much liked by his mother) and shortly after he was found alive and well after a three-day search (partly funded by said parent) following his disappearance while competing in the Paris-Dakar rally, Mark Thatcher served time as a style hero. Think about it: freshly slimmed by his misadventures in the desert and minting a rangy yet masculine air in his fuel-tainted T-shirt, he became the poster boy for a sort of home counties derring-do (or, in his case, didn't). It follows that he also brushed up strongly for his doting parents, in the now classic combo of a mustard rollneck and tweed blazer. The years haven't treated his reputation or his wardrobe kindly, but we think you'll agree for these two style hacks alone he earns his place on the podium. **Bill Prince**

Jim Chapman is the GQ

Test Pilot

This month: cryotherapy

Where's the coldest place you've ever been? I recently found myself, half naked, in a room clocking in at a brisk -87C and it felt euphoric!

Us humans have been jumping into ice baths for some time now. They're a great way to improve recovery after a workout and reduce inflammation, aches and pains, but they can only get so cold and it's really unpleasant to sit in freezing water for ten minutes at a time. So, being the ingenious bunch that we are, we invented a tiny room that cools to ludicrously chilly temperatures in order to maximise the benefits and minimise the time spent freezing your tuchus off.

It may seem bonkers. As warm-blooded mammals, our bodies are geared up to run best at a toasty 37C, but the science behind a quick blast of cold is sound. And, writing from personal experience, the rush it provides both during and after the fact is genuine and exciting. It really is good for your mind and body (although at £95 for a single session or £1,000 for 20, not your wallet).

When I turned up to my session at 111 Cryo in Harvey Nichols, London, I had to strip down to my undies before putting on shorts, thermal slippers, gloves, a warm headband and a face mask. It's important to have as much skin on display as possible to get the most out of it, but seeing as it's truly Arctic, the face mask is essential. My eyebrows and body hair literally froze – my breath would have done the same. The gentleman in charge of my session took the temperature of my skin at various spots around my body (and took my phone so I could get a Boomerang of the experience) and opened the door. It sounds obvious but the first thing to hit you as you enter is how glacial it is. I genuinely have never felt anything like it. To get your blood pumping, to increase the amount of frosty air in contact with your skin and to keep your mind off the fact that your body temperature is plummeting at alarming speed, I was given some moves to perform. It wasn't a big chamber and I'm 6'4", so my main concern, while squatting and doing the Bee Gees dance, was not touching the side – I didn't want freezer burn.

There's one important rule when in the -87C cryo chamber: don't touch the sides

The three minutes it took went by in a flash. I was laser focused while somehow also giggling like a schoolgirl. It was a sense of targeted euphoria that was unique to the intense nip, brought on by a cocktail of endorphins and adrenaline rushing around my noggin. The other benefits were a little more subtle: my heart beat faster, pumping oxygen-rich blood to every nook and cranny, boosting energy levels and giving near-Wolverine levels of healing to my dodgy knee. My muscles repaired faster after my morning workout and my metabolism went as mad as a box of frogs.

Regulating your body temperature under normal conditions is metabolically expensive. Simply maintaining 37C requires anywhere between 50-80 per cent of your caloric intake. So plunging yourself into such a frigid environment will ask more of your thermal system. In fact, you can burn up to an extra 800 calories from a stint in the cryo chamber.

The only drawback I can find is that it's extremely expensive, which automatically rules out the vast majority of the population. Who knows? Maybe it'll start catching on in a big way, encouraging new players to the game, making it more affordable, and we'll all be happier, healthier super humans.

11CRYO.COM

Watch Jim Chapman's video reviews at gq.co.uk/profile/jim-chapman

Want BIG DICK ENERGY? (Size isn't everything but tidiness might be)

We all know unsolicited dick pics are a no-no, but what about the *solicited* dick pic? There are all sorts to consider: lighting, angles and, more crucially, to shave or not shave one's pubic region. It feels curious, does it not, to think of your penis as an aesthetic object, to be packaged up for the delectation of a lover, but also for yourself.

"Would I sleep with me?" is probably what you're asking as you point your Philips Norelco Bodygroom PRO (*left, £99. philips.co.uk*) with its pivoting head, in the direction of your nether region. And you probably won't stop until the answer is "Yes." The Philips website even offers manscaping instructions, including a quick comb through to remove any knots (ouch!), pull the skin taut (eeek!), and use short, light strokes (with emphasis on the "light").

Mark Simpson, who coined the term "metrosexual", says, "Because of porn, men have a developed sense of what is erotic about our bodies. Pubic shaving is a way of advertising your goods. It's all about the optical inch and looking ready for action – smooth and slidey and camera ready. Nowadays men wear their hair on their faces."

But if you're straight, beware. Gay men are always one step ahead when it comes to grooming etiquette and as Simpson warns, "It's gone the other way round. We're [all] flaunting our fur now." **AT**

Burt Reynolds, full pelt

Eww! Why are all the menswear editors dressing so

FUGLY?

Fashion's major influencers are clashing with convention

Story by **Jonathan Heaf**

For many dedicated fashion voyeurs, thumbing through one's IG feed and scanning all the latest street-style looks during the men's shows is pure brain-nuking entertainment. In fact, one could argue that now street-style photography is so ubiquitous, and everyone and his third assistant has a smartphone, what those attending the fashion shows wear is as influential (to those in the real world) as the clothes that strut down the runway.

But there's a problem. A really fugly problem. As fashion is being disrupted by the influence of streetwear and social media, so trends that were once more about fit and elegance, good tailoring and a sophisticated cut, are now about visibility, derring-do and looking as far away from trad as you can get. Shoppers want impact and menswear editors want those hero pieces that stand out from all the high street homogeneity: backless loafers with a fake-fur trim; hypebeast trainers that resemble orthopaedic shoes; hi-vis workmen's gilets worn as legit outerwear items; shirts with an extra arm; hats that resemble gimp masks; Patagonia fleeces in lurid colours worn with no hint of irony; Hawaiian shirts with mismatching patterns; and more bumbags thrown across the shoulder than you'd find at a Nineties revival in Croydon.

It is easy to trace fugly's origin story, that moment in menswear when all those flamboyant Pitti peacocks with their pressed pleated trousers, canes and capes started to look somewhat try-hard. Although we're all responsible adults – a man is in charge of his own wardrobe, after all – one has to plant some of the blame at the atelier door of Demna Gvasalia, the design maverick responsible for turning Vetements into one of the most coveted fashion brands in the world. His aesthetic and ethos is masterfully defiant, creating clothing that seems to scramble any previous idea of what beauty should look like.

Gvasalia is also the creative director of Balenciaga and, arguably, it was their barge-like Triple S trainer launched two years ago that truly ignited the trend for flipping the ugly into the desirable. Although fashion brands have long been trying to mimic the hype of the trainer industry, by making his trainer so striking yet so cumbersome Gvasalia managed to tap into what the new type of cool hunter really wants: status symbols that shock and awe. And never has social hierarchy through sartorial indicators been more important than for the men's editors travelling to and from fashion shows. Their coolness is their currency, after all. Just think, five years ago all one had to do was fold one's pocket square correctly.

But fugly should not be attempted by everyone. Sure, there are some editors who can pull it off with maverick aplomb. Take Marc Goehring (*below*), the fashion director at German "it-zine" *032c*, a true pioneer when it comes to such hideously cool Gonzo dressing. With the pattern clashing of a young Hunter S Thompson, combined with a near-sadomasochistic love for leather and buckle chest pieces, Goehring's fugliness suits both the magazine he works for and also his own personal aesthetic. If Goehring's goal was to look like a brutalist sex pirate after an all-day gabber rave at Bergheim, he has definitely succeeded.

But there are also those men's editors who pick up trends whether or not they suit their own psyche, frame or taste. When you see them trying to wear the latest piece of conceptual clothing by Rick Owens or Craig Green, you wonder who they think they're kidding. Being truly fugly comes from within; they should quit the super-cool race and stay in their (more elegant) lane. GQ

Bumbags and pattern overkill At Paris Fashion Week SS19, June 2018

Goehring looks like a brutalist sex pirate after an all-day rave

Photographs **Getty Images; Dan Roberts**

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Ferrari's hyper-tuned new 488 has the smarts to make drivers look sharp on road and track

All thrills, no spills

Harnessed to the most powerful street-legal V8 in Maranello's history and an upgraded digital brain, the Ferrari 488 Pista keeps all its horses on the road

Story by Jason Barlow

GEBERIT

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DESIGN
MEETS
FUNCTION

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Ferrari will never make a fully autonomous car – hell would have to get seriously subzero – but the new 488 Pista still does a surprising amount for its driver. Turn the dial – the *manettino*, in Maranello parlance – on the steering wheel to "CT off" and prepare to be mesmerised.

Ferrari has reached v6.0 of its remarkable "side-slip control" software and its algorithms now add braking information to the other parameters to allow the car to drift. This sort of thing used to be strictly for experts when it came to mid-engined Ferraris, but now any old Tom, Dick or Stefano can drive like a god. Or at least look as though they can. The Pista will adopt crazy angles if it senses the requisite human skill at the wheel, but also indulges drivers who are, let's just say, less adroit. The effect is magical, if a little… digital. Exactly who's in charge here?

Anyway. Pista means "track" and the 488 Pista follows the 360 Challenge Stradale, 430 Scuderia and 458 Speciale in a hugely desirable bloodline that channels Ferrari's competition expertise into a track-ready-but-still-road-legal car. Formula One remains a rather remote technology lab, but Ferrari's Challenge series – which is a big and profitable draw in all the company's major global territories – is highly relevant.

And here's the proof. While the Pista is based on the 488 GTB, it's not just re-engineered, it also has a different – heightened – personality. This much is apparent after three laps of Ferrari's Fiorano test track alongside chief test driver Raffaele de Simone. He knows every millimetre of this tarmac and, boy, does he exploit it: he brakes impossibly late, balances the car sideways through corners at three-figure speeds and wrings every drop of performance out of the Pista's 710bhp, 3.9-litre twin-turbo V8. Specially developed Michelin Pilot Sport Cup 2 tyres play a big part in the lateral g overload. "It's a machine of war," De Simone says.

The Pista's bonnet, bumpers, intake plenum and rear spoiler are all made of carbon fibre and the aero story is dominated by the S-duct in the nose and a bigger "dolphin-tail" spoiler at the rear. That and other mods help increase downforce compared to the stock 488 GTB – itself no slouch – by 20 per cent and Ferrari claims 240kg at 124mph. Its Centro Stile design team has done an excellent job of incorporating the changes without sullying the 488's shape. The rear end, in particular, manages to look combat-ready but somehow still beautiful. No mean feat.

The engine is tuned to within an inch of its life, with a shorter intake, reworked inconel exhaust, pistons, titanium con-rods and lightweight valve-train. Carbon-fibre wheels reduce weight further (for an extra £14,208).

Louder than the 488 GTB (by 8dB), the Pista immediately suffuses you in sensation. The bigger paddles for the dual-clutch gearbox are borrowed from the Challenge race car, which means it's easier to change gear whatever steering lock you've applied. When you do, you're treated to a shift that's faster than the blink of an eye, despite the massive energy coursing through the drivetrain. Because the 488 Pista is twin-turbocharged, two challenges present themselves: eliminating the lag that blights forced induction and delivering the best possible throttle response. Job done.

More software voodoo ensures that the Pista pulls like a freight train, even in seventh gear, and accelerates in a way that has you unfurling expletives in second, third and fourth gear. This car isn't merely fast, it's frenzied. Unhinged. The upside is that every overtake is a doddle. The downside is that if you're fully committed, you will be travelling everywhere faster than your brain can compute, blasting you into a new lawless zone. Ferrari ownership, as lovely as it is, doesn't encompass immunity from the rules of the road. Yet it's friendly at low speed and rides perfectly well.

The cabin is less amenable and the instrument layout is as frustrating as ever. There's Alcantara and exposed carbon fibre on the dash and LED upshift lights on the wheel, just like on Ferrari's F1 racing cars. You can order a four-point race harness instead of regular seat belts – good for track days, irritating as hell for normal use.

Frankly, it's all becoming a bit silly. This is the most highly evolved Ferrari road car I've ever driven, a thing of undoubted genius, but it's straining hard at the forces of physics in a way most owners will likely never experience. Me, I'd like to see Ferrari's vast mental and engineering firepower focus on a car weighing, say, 1,000kg with an engine producing 500bhp; a car you wouldn't have to drive like your Versace trousers are on fire to feel as though you're doing it justice. It might even cost a bit less than the 488 Pista's £252,765 price tag (before options). Surprisingly, then, the 488 Pista asks as many questions as it answers.

Need to know

Ferrari 488 Pista

Price
From £252,765

Engine
710bhp, 3.9-litre twin-turbocharged V8

Performance
0-62mph, 2.9 seconds; top speed, 211mph

Contact
ferrari.com

An F1-influenced S-duct, 'dolphin-tail' spoiler and carbon-fibre cockpit are among the highlights in the Pista's playbook

GQ.co.uk

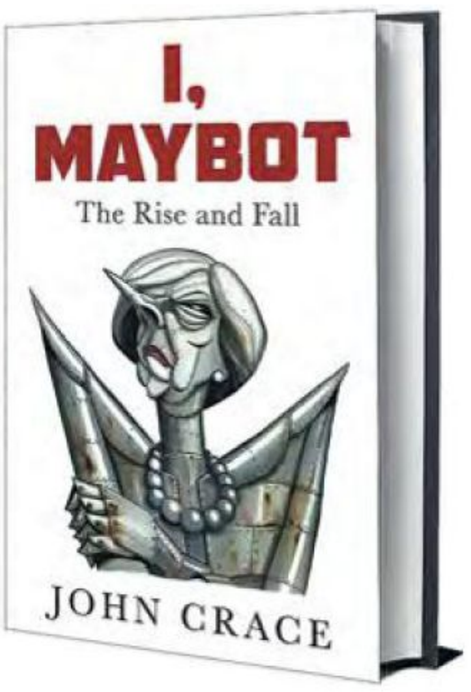
This month on

Dine

...at the top London hot spots with our little black book of restaurants of the week, published every Tuesday.

Read

...sharp insights on the biggest issues in UK politics from John Crace, published every Monday.



Catch up

...with the best Netflix shows and new film releases you need to watch this month. We sort the bad from the good.

Watch

...exclusive interviews from our regular columnists, including when Alastair Campbell sat down with Caitlin Moran.

Update

...your wardrobe with the week's best new fashion releases, published every Monday.

Harley-Davidson Sportster Forty-Eight Special

In case you haven't noticed, motorcycles are now full to the brim with electronic rider aids. Unless, that is, there's a Harley-Davidson badge on the tank. That's no bad thing, because sometimes you just want to go for a ride and watch the world go by. That's the kind of ride where you travel the road in both directions simply to find the perfect photo location, where the destination doesn't matter and where electronics bring nothing to the experience. Harley-Davidson's new-for-2018 Sportster Forty-Eight Special fits the bill perfectly: a torquey 1.2-litre engine, a comfy sculpted seat and an achingly cool set of paint schemes to choose from. With a fat front tyre, a peanut-shaped tank, forward-set footpegs and handlebars that put your "fists in the wind", it's both stylish and laid-back. Along with an accompanying line of leather jackets and apparel, it's just the ticket for chilled-out riding this summer. Rich Taylor

FROM £9,995. *HARLEY-DAVIDSON.COM*

Harley-Davidson's high-bar Sportster combines Seventies styling with garage-built attitude

Ford Fiesta ST

Don't laugh: this could be the perfect counterpoint to the Pista. Or at least the car you'd have alongside it in the dream garage. The previous Fiesta ST had enough of the right stuff to embarrass most supercars on a typical squirrelly British back road and the new one tweaks the formula in some intriguing directions. Motive force now comes from a downsized 1.5-litre, three-cylinder engine, which marries turbocharging with direct injection and cylinder deactivation to promote efficiency without hurting performance. There's also a sports exhaust, an optional limited-slip differential and a clever new suspension setup – all tricks usually found further up the food chain. You also get to fiddle about with normal, sport and track modes, which alter steering and throttle response, and stability control intervention. I could live without that, but the fact is the Fiesta ST really does feel like a shrunken supercar 80 per cent of the time, with a pin-sharp front end now backed up by more placid everyday manners. **JB GQ**

FROM £18,995. *FORD.CO.UK*

Ford has tightened up its B-road supercar beater

Fall into style

Reinvigorate your look and add a seasonal colour palette to your wardrobe with the new autumn collection from the Barbour Shirt Department

Endsleigh Gingham shirt, £59.95. Left: Endsleigh Highland Check shirt, £64.95. Both by **Barbour**. barbour.com

Endsleigh Tartan shirts, £59.95. All by **Barbour**. barbour.com

This autumn, Barbour is releasing a brand new shirt collection that's been perfectly calibrated to suit the changing seasons. As its global brand ambassador Sam Heughan demonstrates here, its new shirts feature tartans that are unique to Barbour, as well as offering a tailored fit and a more slimline silhouette to the one we've seen in the past. The rich, warm palette means you can add a splash of colour to your look while still retaining the dignified style of a contemporary British country gent. When choosing the right shirt for you, select from a range of Tartans, Tattersalls, Ginghams, Oxfords, country checks and twills in lighter fabrics to complement the changing weather. New for Autumn Winter 2018, a "Casual Laundered" pack of washed shirting, while the smarter "Premium" pack offers additional options. So whether you'll be spending the weekends of the autumn months in the city or using them to get out and explore the great British countryside, these versatile shirts will ensure you're always looking your best while you do so. *Visit the Barbour store and barbour.com to shop the collection*

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Collection highlights

Endsleigh Oxford shirt
A tailored fit with a slimmer body, crafted in Oxford cotton and finished with a subtle Barbour flag label.

Stapleton Country Check shirt
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Endsleigh Highland Check shirt
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1995 PPA **Columnist Of The Year**
1994 PPA **Publisher Of The Year**
1991 British Press Circulation Award **Best Promotion Of A Consumer Magazine**

THE GQ DROP

Edited by **Bill Prince**

Tony Parsons asks how Arsène Wenger ripped the guts from football's toughest club p.124 **Martin Samuel** on the backroom dealer behind the Premier League's billions p.127 **Dorian Lynskey** says the age of chart-smashing movie soundtracks is back p.128 **Stuart McGurk** swears by HBO's new Murdoch-baiting drama p.130 **Charlie Burton** tries the latest green-blooded 'meat' p.131

Illustration **Mark Smith**

Political football: How did outgoing Premier League chairman Richard Scudamore leverage 'Special Ones', star signings and sheikhs to raise the English game?

Sport

Guns, guts and glory

Arsène Wenger left a misfiring Arsenal flirting with mid-table mediocrity and their place in the 'Big Six' under heavy barrage. After 22 years in charge, did Le Professeur overshoot his legacy?

Story by **Tony Parsons** Illustration by **James Pryor**

Arsenal got soft: that hurt more than anything. It hurt more than seeing Alexis Sanchez in a Manchester United shirt; it hurt more than the ascendency of Mauricio Pochettino's swashbuckling Spurs; and it hurt more than the prolonged absence from the Champions League. It even hurt more than the last time Arsenal had been present in the Champions League, ritually humiliated by two 5-1 defeats by Bayern Munich at home and away in 2017. Watching Arsenal go soft was the deepest cut of all. Because Arsenal had never been soft.

In the good times and the bad, from the long sleep of the Fifties and Sixties, when Arsenal went 18 years without a league title and 21 years without an FA Cup, to the double-winning season of 1970/71, to George Graham's 1989 champions – Michael Thomas nicking the title at Anfield with almost the last kick of the season – to Arsène Wenger's two double-winning seasons and his unbeaten "Invincibles", Arsenal were never ever a soft touch. True, there was not always the silky skills of a Thierry Henry or Dennis Bergkamp to remind you why you fell in love with this sport in the first place. And for years there were chants of "Boring, boring Arsenal" that were totally free of irony. But until the decline of Wenger, Arsenal had never been soft.

One moment was emblematic of what had gone wrong. In the second leg of the 2018 Europa League semifinal, the match that would mean Wenger's final season ended without a trophy, Arsenal's Héctor Bellerín was almost casually muscled off the ball by Atlético Madrid's Diego Costa before the bearded brute scored the deciding goal. One shrug of those broad, hairy shoulders and Arsenal's nippy Spanish wing-back – with 47 appearances, Arsenal's joint most regular player last season – was left in Costa's dust. It was like watching a machete laying into a tub of low-fat margarine.

And that summed it all up. Confronted with big, bad Diego Costa, Arsenal, for all their neat, sweet passing and for all the good will towards their departing manager, looked like over-moisturised weaklings next to Atlético Madrid.

"When Costa got the ball he rampaged through the visiting defence with a manic sense of purpose," wrote Dave Kidd in the *Sun*. "Stick a ring through his nose and it would have looked like something from the Running Of The Bulls festival up north from here [Madrid] in Pamplona. Wenger never quite had a centre-forward like him, but he had men with similar attitudes in defence and midfield during his glory years. Men who wouldn't be bullied."

And then he didn't. And Arsenal hardly looked like Arsenal any more.

With the clock running down on his 22 years as Arsenal manager, Wenger declared, "I want to finish this love story well."

Wenger had earned his happy ending; it is impossible to imagine Arsenal's new "head coach", Unai Emery – or indeed any future Arsenal manager or head coach – covering the club in so much glory. Like a punch-drunk boxer who doesn't know that his time has gone, Wenger stayed too long. But the Frenchman invented the modern Arsenal and even when his critics spat poison at him he conducted himself with dignity and grace. Even when you struggled to admire Wenger as a football manager – and perhaps his greatest fault was a misplaced kindness, staying loyal to players who did not deserve his generosity – you had to admire him as a man. Most Arsenal fans wanted Wenger to go out on a high, especially when they knew he was really leaving. But it is a rare love story that ends in moonlight, Château Margaux and multiple orgasms. Most love stories end with bitterness, recrimination and screaming boredom. By the time the bags are packed and the taxi

is waiting outside, you know exactly why it is all over. And so it was with Arsène Wenger.

Wenger's teams have always won at home, and that was true at both Highbury and the Emirates. His win rate for his first ten years at Highbury (70 per cent from 1996 to 2006) is almost identical to his last twelve years at the Emirates (68 per cent from 2006 to 2018). But during the golden years, Wenger's sides did not sag like a failed soufflé away from home.

"Unai Emery inherits a side that can do damage in the final third but lacks a steeliness and a nastiness, particularly away from home," said former Arsenal defender Martin Keown of Wenger's replacement. "The fans want to see a team that can dig in, battle and scrap."

Yes. In fact Arsenal fans want to see exactly the kind of passion that Keown showed when he was a Gunner, screaming in the face of Manchester United's Ruud van Nistelrooy in 2003, immediately after the Dutchman had missed a penalty in stoppage time. Tempers were at boiling point in what became known as the "Battle Of Old Trafford" because Arsenal believed Van Nistelrooy had been instrumental in getting their captain, Patrick Vieira, sent off. "[It was] the biggest disgrace of all time," said former Manchester United player Phil Neville of Keown's gloating.

Yet every football fan has a defining image of what their club should be, and for many Arsenal supporters it will be Keown in that yellow away shirt, looming over Van Nistelrooy, his eyes wild with passion. Because nobody bullied that Arsenal side.

In his final home game as Arsenal boss, Wenger's side claimed a sun-soaked, goal-crazy 5-0 win over Burnley, the club that came seventh, one place below the Gunners. Planes trailed loving banners through the blue skies above the Emirates and the front page of the official match-day programme replaced "Arsenal" with "Arsène", as though club and man were one flesh. It was all a genuinely affectionate and totally appropriate farewell to this decent man, this brilliant manager, this Arsenal legend. But it hid a bitter truth: Wenger will undoubtedly be a hard act to follow, and yet George Graham, dismissed one year before Wenger arrived, left the Frenchman with far more of a foundation for lasting success than Wenger leaves Unai Emery.

Bruce Rioch managed Arsenal for 61 weeks before Wenger arrived, but it was Graham who created the Arsenal with a four-man, teak-tough defence and Bergkamp in his pomp. Wenger leaves Emery with an outfit that is still carrying itself like one of the "Big Six", but is hideously close to mid-table mediocrity.

Too many players are not good enough and the most lavishly talented player of them all, the only one who looks as though he might be touched by genius – Mesut Özil – too often has a distracted, disinterested air about him. After Arsenal's Europa League semifinal defeat, Keown said that Özil was "not fit to wear the shirt". These days you don't get much for £350,000 a week.

When Wenger arrived at Arsenal in 1996, he inherited a rock-solid foundation for all the success that he created. In comparison, Unai Emery inherits the in-tray from hell. And if Emery truly only has a transfer budget of £50 million, then it is impossible to see how Arsenal will break back into the elite of English football.

Emery's CV includes three consecutive Europa League wins at Sevilla and a domestic treble at Paris Saint-Germain. But at Arsenal he will be very much the head coach rather than a manager in the traditional sense – the all-powerful, all-knowing father figure, capable of giving even the biggest star the hair-dryer treatment. At the post-Wenger Arsenal, power will be shared between Unai Emery, chief executive Ivan Gazidis, head of recruitment Sven Mislintat and head of football relations Raul Sanllehi. The Arsenal brass all face the same problem: the Emirates is built for glory.

Highbury could accommodate failure as well as success. Highbury was home when mid-table mediocrity was the normal state of affairs for generations, but Highbury was also the beautiful art deco backdrop to the long honeymoon of Arsène Wenger; the golden years of Patrick Vieira, Thierry Henry and Tony Adams; the club's second league and cup double of 1997-98, swiftly followed by the third league and cup double of 2001-02; and then the record-smashing season of 2003-04, when Wenger's Invincibles did not lose a single league match. In dog days and golden years, Highbury was home. But the Emirates simply can't accommodate any sort of failure.

Highbury held a tightly packed 38,419 at its closure in May 2006, whereas the Emirates seats almost 60,000 in comfy business-class chairs. Fine when the joint is rocking. But when Wenger managed Arsenal for the last time, the club were ending the campaign without a trophy, out of the Champions League for the second successive season and in their lowest position in the Premier League since Wenger arrived in 1996. And every empty seat in the stadium that Wenger built looked like a missing tooth in the mouth of a supermodel.

There is a sense of entitlement among the big clubs today. Arsenal won three FA Cups in four years, yet the fans feel short-changed. They expect more; the Emirates is built for more. There is an assumption that Manchester City, Manchester United, Liverpool, Chelsea, Tottenham Hotspur and Arsenal are somehow untouchable, as though English football is different from how it was for the century before the Premier League was created in 1992; as though being a member of the Big Six means you will be a member forever; as though great clubs may have suffered terrible declines in the past, but the money avalanche of the Premier League and Champions League means that can't happen any more. And perhaps it can.

The year Arsenal went unbeaten for all 38 league games (won 26, drew 12), the clubs relegated were Leicester City, Wolverhampton Wanderers and Leeds United – two great old clubs and one of the real giants of English football. The modern football fan acts as though that kind of catastrophic collapse simply will not happen any more. And they might be wrong.

Arsène Wenger blazed the trail for the new kind of stadia, maintaining Champions League football for 19 successive seasons while Arsenal repaid interest on the £390 million it cost to build their new home. The Emirates created the template for top-flight grounds. Old Trafford now holds almost 75,000, the new Spurs ground will seat more than 62,000 and, until Roman Abramovich pulled the plug on Chelsea's rebuilding project, reportedly miffed about his UK visa delay, the plan was to turn Stamford Bridge from a ground that holds 41,631 into a 60,000-seater. But to sit in one of these giant stadia and believe you know the future is an illusion. Real Madrid could have come calling for Jurgen Klopp or Mauricio Pochettino, and where would that career move have left the resurgent Liverpool and Spurs? Roman Abramovich and Sheik Mansour might not keep the cash flowing at Chelsea and Manchester City. Many Manchester United fans think that "The Special One" is serving thin gruel at Old Trafford. The Big Six have all forgotten that nobody stays on top forever.

As the curtain was coming down on Wenger's career at Arsenal, fate took him to Old Trafford to face his greatest rivals for the 60th and final time. In a touching and classy send-off, Sir Alex Ferguson presented Wenger with some silverware and, in the *United Review* programme, declared that rivalry between Wenger's Arsenal and his Manchester United had "made the Premier League".

Inevitably, comparisons were made between the two managers and Wenger was found wanting because, unlike Fergie, he had not quit while he was on top. Yet perhaps time will close the gap between Fergie and Wenger. Although Ferguson left on a high, his reputation has only been enhanced now that Old Trafford has experienced life without him.

Arsenal fans are sighing with relief today. But they might be missing Monsieur Wenger by Christmas.

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Sport

The League's extraordinary gentleman

World football has long looked with envy at the English club game – not for results on the pitch, but on the balance books. We celebrate the quiet legacy of the PL's superstar exec

Story by **Martin Samuel** Illustration by **Mark Smith**

I used to work with a man who wasn't a big fan of stories about football finance and the suits who control it. "Men in muddy boots, son, that's what people care about," he would say, "men in muddy boots." It's fair to say the game has changed since then.

Sometime around June, it became rather obvious there was no way Tottenham's new stadium was going to meet the deadline to be ready for the season. For a start, the roof wasn't on yet. And anyone who has ever had so much as a conservatory built knows that stuff takes time. It was common knowledge Tottenham were going to ask to start the campaign away from home, but as the Premier League fixture list drew closer, a more damaging complication became apparent.

Tottenham could play three games on the road, sure. There were precedents for that with West Ham and Liverpool. But if the ground wasn't ready by mid-September, they would have to ask to start the season at Wembley – and Premier League rules state that wherever a club plays its first home game must remain its home for the rest of the season. No switching. It appeared Tottenham would then be in exile until August 2019.

Enter a man very much not in muddy boots. Enter Premier League executive chairman Richard Scudamore.

For this isn't about them; it's about him, probably the sharpest operator English football has ever had. Doesn't kick a ball, doesn't coach a session, but since 1999, he's been the glue that has held the Premier League together. Scudamore is the reason foreign leagues are green with envy at the Premier League product. He is the figure that sends executives at Bayern Munich into meltdown when they consider England's bottom club reaps more than the Bundesliga champions. He is why the chairman of Juventus concocts unworkable plans for European super leagues as he eyes a means to share England's wealth. Scudamore's skilful management of egos and business pressures, the demands of the elite balanced with the needs of the rest, is what has placed the English club game at its economic pinnacle. It doesn't have the best teams, but it is arguably this country's most successful export. Britain doesn't lead the world in much any more, but under Scudamore it leads in organising a successful football league and marketing it around the globe.

Faced with the White Hart Lane conundrum, here's what Scudamore did: he found a third way. He came up with a solution that prevented Tottenham facing short-term ruin, that protected the integrity of the fixture list and satisfied the rest of the clubs. He did not let it all go to the wall over a regulation that was never designed to stop giant infrastructure projects in run-down Haringey, because that would be entirely counterproductive. He recognised Tottenham's new ground was a wonderful thing and should be encouraged. And because he is a slick operator, he got Tottenham's biggest rivals to agree.

Scudamore can be a regulator when he wishes, but he is a better facilitator. A regulator would have remained married to his rule book and an entry therein designed to guard against different circumstances. What the Premier League does not want is a fly-by-night owner selling the site to Tesco midway through the season and stiffing the fans with a ground share down the road.

Tottenham's case bore no comparison. So Scudamore treated it as such. He argued it made perfect sense that Tottenham be allowed to play one or two home games at Wembley while construction was completed and test events carried out. He said this was an outstanding, optimistic project and the clubs should be behind it – and then he took the matter out of their hands and made it a matter for the Premier League board.

And what is the Premier League board exactly? Well, it's pretty much Scudamore and the odd senior employee. When I asked, at the time, if the clubs would still have the final say on Tottenham's situation, Scudamore laughed.

"God, no," he said. "You couldn't let 19 clubs decide on the fortunes of one. That wouldn't be right."

"But, suppose the clubs disagree with the board's decision?" I asked.

"Then they can sack the board at the next meeting."

About a week later, at the Premier League's AGM, Scudamore resigned. Not because he fell out with his stakeholders over Tottenham, but because after almost 20 years he has had enough. His last acts of significance were selling the remaining packages of the television deal to a new market – Amazon Prime – and brokering an agreement between the clubs on overseas television rights. The biggest six had been pushing for a larger share for some time now and were threatening the collective arrangement that is the root of the Premier League's competition. Scudamore, again, found a middle way. He gave the "Big Six" a bonus, but nothing so grand that it didn't find majority support among the smaller 14 clubs. But maybe that battle tired him. He won't be retiring from administration, just from stewarding the best-run league in the world.

And they are going to miss him, just as Manchester United isn't the same without Sir Alex Ferguson or Arsenal must feel strange minus Arsène Wenger. Scudamore was, in his field, as influential as either. Somehow, he helped turned a league that doesn't have the best clubs – nine of the last ten major European trophies have gone to Spain – or the best players into the most popular worldwide and the go-to destination for the greatest coaches. *Forbes'* list of the 20 richest clubs include eight from England to three from Spain and two from Germany. That's Scudamore's legacy. Where there's mud, there's brass.

Music

The album of the year is... a film?

Having belted them out from the top of the charts for eleven weeks solid, The Greatest Showman is being bought, downloaded and streamed by, well, absolutely everyone

Story by **Dorian Lynskey**

Unless Adele has a new album that she's not telling anyone about, it's very likely Britain's biggest-selling album of 2018 will be songs from a Hollywood musical about a 19th-century circus impresario. The soundtrack to *The Greatest Showman*, a potent bit of feel-good razzmatazz based on the life of PT Barnum, equalled Adele's record of eleven consecutive weeks at No1 back in March and has since refused to go away. Its rival chart-toppers have been treated like rodents in a game of whack-a-mole. Up they pop for a single week – George Ezra, Kylie, Arctic Monkeys, Post Malone – before getting thumped back into their holes by *The Greatest Showman*. Barnum is credited with saying, "Always leave them wanting more," but this show has run and run.

This is quite a twist. The last movie soundtrack to dominate its year was *Saturday Night Fever* in 1978, and that was a package of disco hits. To find an equivalently huge set of show tunes you'd have to go back to *The Sound Of Music*, the *Thriller* of the Sixties. Every year between 1956 and 1969, Britain's top seller was either a soundtrack or a Beatles album. The Americans were hipper – in 1968, they had Jimi Hendrix while we had *The Sound Of Music* again – but in Britain the Beatles stood alone. Until rock music found a mass adult audience, starting with Simon & Garfunkel's *Bridge Over Troubled Water*, the musical was popular music's generation-straddling goliath. Might that be happening again?

It should be said that *The Greatest Showman* is no archaic throwback. Composed by Benj Pasek and Justin Paul, the millennial duo who won an Oscar for *La La Land*'s "City Of Stars", the soundtrack is a canny fusion of Broadway conventions and 21st-century pop. "The Greatest Show" has the hysterical will-to-power of mid-period Kanye West, "This Is Me" features the walloping drums and lusty chants associated with Jack Antonoff's productions, and "Come Alive" is the kind of flamboyantly charismatic smash that Robbie Williams can't write any more. But the craftsmanship – the juicy density of melody, narrative and rhyme – is distinctly Broadway. Pasek, Paul and producer Greg Wells have hit upon a magic formula that takes *The Greatest Showman* close to the El Dorado of universal appeal.

"I think the film's banal but wholesome message of self-determination taps into a real need for something totally innocent," says *Guardian* film critic Caspar Salmon. "But it wouldn't have done anything without those earworm songs. Families are going to see the film together. It's managed to hook Broadway nuts and Adele fans. You can enjoy the torchy aspects if you're older, but fall for the modern production if you're younger."

The soundtrack's cross-format success bears this out. Now triple platinum, *The Greatest Showman*'s 900,000 sales are unusually evenly divided between physical, digital downloads and streams, with five tracks breaking the Top 40. "It's almost unprecedented that Pasek and Paul's songs are this resonant out of the box," says Ben Cook, president of Atlantic Records UK. "There was some expectation, but this is a runaway success story now and it's always hard to predict those."

Hollywood and Broadway have been annexing pop's territory for a while now. The *Frozen* soundtrack and the original cast recording of Lin-Manuel Miranda's *Hamilton* are two of the decade's biggest musical phenomena, surprising even their creators. Disney hedged its bets by getting Demi Lovato to re-record *Frozen*'s eff-it-all anthem "Let It Go", but Idina Menzel's more traditional version outperformed it four times over. Similarly, Keala Settle's original recording of "This Is Me" from *The Greatest Showman*, heavily promoted by Atlantic's UK team, was a hit, while Kesha's pop remake flopped.

For years, Broadway roots were something to hide, lest they spook the pop audience, but now they're often the main attraction. "*The Greatest Showman* and *Hamilton* are both re-energising the genre in different ways," says Ben Cook. "Clearly there's going to be a lot of interest and investment in similar projects, but it's very difficult to dissect the secret sauce that's made this so phenomenal." Caspar Salmon agrees: "There was a time when the film seemed like a whopping flop in the making. You can't bank on the sort of word-of-mouth success that it's had."

Movies are a powerful gateway into pop music. My seven-year-old daughter has fallen for Stevie Wonder and Elton John songs via the soundtrack to *Sing* and knows Justin Timberlake as the guy from *Trolls*. Soundtracks such as these and *Moana* are the albums that give us common ground as a family. In live music, meanwhile, the film composer Hans Zimmer is now an arena headliner and even tribute shows to absent maestros such as John Williams play to packed houses. This summer, dozens of sing-a-long outdoor screenings of *The Greatest Showman* are creating an environment where cinema meets gig. Again, it's the sound of the movies that brings young and old together.

That's an experience you can no longer find on Top 40 radio. Streaming has blown the generation gap wide open, turning the Top 40 into a *Logan's Run* scenario: as a listener, if you're over 30, you're dead. Take Post Malone, the MC whose *Beerbongs & Bentleys* is the only album to top the US charts this year for as long as *Black Panther* (another, very different example of the soundtrack's commercial revival). Starting out as a goofy party rapper, Malone has fared even better as a zonked-out rock-rap buzzkill who makes songs called "Paranoid" and "Rich & Sad". Younger listeners lap him up, but he's the musical equivalent of a sign on a bedroom door reading, "Parents Keep Out!"

Unifying hits still exist, such as Ed Sheeran's sturdily old-fashioned ballad "Perfect", but they're getting rarer. The album chart, where CD buyers still have enormous clout, is where different generations continue to interact. Usually they're brushing past each other without a glance – here comes Cardi B, there goes Roger Daltrey – but occasionally they find something they can agree on. For now, that happens to be Hugh Jackman in a top hat singing, "It's everything you ever want/It's everything you ever need." He may be on to something.

Photograph **Rex**

Not since Saturday Night Fever in 1978 has a soundtrack dominated the music charts for a whole year, a feat The Greatest Showman is on track to repeat

Television

HBO turns the heirs blue

In new drama Succession, Murdochian in-fighting and expletive-strewn power struggles prove nothing is sacred and everything's profane

Story by **Stuart McGurk**

Succession's Murdoch-family simulucra, led by patriarch Brian Cox (centre)

There are a lot of "fucks" in HBO's kinetic, ribald new drama, *Succession*, and only some of them are written in the script. Nearly everyone, you realise, is a fuck. Directed by Adam "*The Big Short*" McKay, among others, and created by Jesse Armstrong, writer of *Peep Show*, *The Thick Of It* and *Four Lions*, it centres on a Murdoch-esque clan of siblings and its gruff octogenarian patriarch, Logan Roy (Brian Cox), who's expected to leave them his huge media empire. Except, despite fading health and questionable mental acuity, he suddenly decides not to.

There are four children here, rather than the Murdoch six, but it's not hard to figure out who's (loosely) based on whom. There's Kendall Roy (Jeremy Strong), the presumed heir apparent, but one with past drug issues and the look of a man forever planning the escape route from any room he's in. There's Roman (Kieran Culkin), the no-good son who's into the power for the sex and the sex for the power, but wants no part in the consequences of either. There's the daughter, appropriately named Shiv (Sarah Snook), a political operative not against using her father's influence to take an opponent out. And finally there's the eldest son, Connor (Alan Ruck), from Logan's first marriage, a gangly farmer-philanthropist who's into charitable donations but not necessarily who's being donated to.

In *The West Wing*, that show of serious civil servants doing good and looking good while doing it, conversations would often end with a poignant "OK". Sometimes it would be a hurt "OK", occasionally an angry "OK", but mostly it was an "OK" meant to convey, broadly, two very smart people understanding something complex and grave with ramifications far beyond the things said. In *Succession* most conversations end with "fuck off". Sometimes it's simply a corporate "fuck off" ("Meeting over. Fuck off"). Sometimes it's a let's-fuck "fuck off" ("I love you"; "I'm not sure I love you"; "Yeah, you do"; "Fuck off" – cue sex). But mostly it is the tip of the sword in a constant conversational combat: from a shiv under the ribs after the feint of a fake question has pulled an opponent close ("No. Fuck off") to a simple dismissive thrown out to merely show you've won ("Fuck off").

Succession occupies a world of gleaming Manhattan apartments and sterile office buildings, but at its heart we're under no illusions that it's animal and primal and messy and disgusting. When the feckless Roman revels in his new office and the view of New York it provides, he draws the blinds behind him, presses himself against the window and masturbates. Talk about getting off on power.

The show opens with Logan, seemingly disorientated and urinating on his own landing. Later, returning to his company after his illness, he finds his son now installed as CEO and wanders into his office to urinate on his floor. Is an old dog losing his mind? Or is a big beast marking his territory? Cleverly, *Succession* leaves us with a third option: it could be both.

The best shows defy genre – *The Sopranos* was often more funny than dramatic – yet *Succession* doesn't so much defy genre as pogo between several. One minute it's all docu-style reaction shots, the next broad and scatological, the next we're HD swooping behind Roy's helicopters over the Hudson.

Sometimes it switches mid-scene, like when Kendall hugs his ex-wife after a stressful day – and gets an erection. But the moment remains still, not silly, and a little bit melancholy.

"It's… just the adrenaline," he says quietly. "It's… just my body."

Succession is about a lot of things – a satire of the Murdochs and the Trumps, a show about how extreme wealth warps extremely, how power makes people believe they're impervious to penalty – but at its heart it's about what happens when the dual infantilisations of family and money combine. How far from making people more adult, it only makes them more of a toddler, screaming for their father's favour. It makes them terrible humans, yet oddly compelling characters.

Even failure is fought over. When Kendall bemoans the tanking share price since he took over as CEO, his brother Roman, the new COO, protests: "Hey! That's me too! Don't leave me out."

Just as *The Sopranos* took regular relationships and ratcheted them up to mafia level, so here family isn't just family. It's conspiracy. When Kendall takes over, for instance, he finds the company is secretly billions in debt and has a disaster looming ("I hope I haven't spoilt your moment," he's told on the top of a building, a minute after taking charge. "Don't jump"). When Shiv's husband is given a seemingly cushy job running the company's leisure division, he is instantly told about a scandal-in-waiting. It's like he's got a virus, he explains to an underling, because as soon as he tells anyone, he infects them too – and they instantly become a coconspirator.

And that, perhaps, is what *Succession* does best. We all know the taut strings that bind money and sex and power. But *Succession* pulls those strings close and shows what would happen if they were all one.

It's no better shown than in the standout fourth episode, which culminates in a charity gala where Roman finds a waiter chatting up his date. He tells the waiter to go ahead. Ask for her number. Don't worry. It's only later we see the true purpose."Did you tell him to call?" he asks his date later, in the bedroom. The phone vibrates, and as it does he pushes it up her and she moans. Getting off on power once again. Getting fucked by it too.

SUCCESSION STARTS ON SKY ATLANTIC THIS MONTH.

Technology

Off the hoof

New strains of 'meatless meat' are making headlines in Silicon Valley. But can carnivores taste the difference – and is it really the healthiest, most ecofriendly fix to the food chain?

Story by **Charlie Burton**

Companies such as Beyond Meat are making increasingly convincing 'beef' burgers – including one that 'bleeds' beetroot juice

On a recent morning at the barbecue restaurant Smokestak in London, the founder, David Carter, was trying a pre-service experiment. He had just grilled, for the first time, a plant-based burger patty made by Beyond Meat, which grandly bills its products as "the future of protein". Plated up on the kitchen pass, the future looked a little dry and processed. But what mattered, of course, was how it tasted. Carter chopped it into little chunks and called out to his team: "You guys want to try this?"

Beyond Meat, which is based in Los Angeles, is one of an array of new "meatless meat" companies creating buzz in Silicon Valley and attracting investment from the likes of Bill Gates and Google Ventures. These food-tech startups are trying to create convincing facsimiles of animal products – same texture, same taste – using only plant-derived proteins. Unlike Quorn, say, these companies are pitching themselves not at vegetarians but at meat eaters. The Beyond Burger is pink prior to cooking and even "bleeds" when you cut it, thanks to the inclusion of beetroot.

Since launching in 2016, more than 13 million Beyond Meat burger patties have been sold across 15,000 restaurants and grocery stores in the US. Beyond Meat products will be available in the UK from this month. Beyond's chief competitor is San Francisco-based Impossible Foods, whose Impossible Burger contains an even greater helping of science. Run by a former Stanford University biochemistry professor, its angle is all about haem, the iron-containing molecule in animal muscle that gives a burger its burger-ness. Haem also occurs in plants, and Impossible has found a way of growing and extracting the protein in which it is contained.

It's not just burgers. Beyond Meat also makes sausages and "chicken" strips; New York-based Ocean Hugger Foods synthesises tuna from tomatoes. What all these startups have in common, however, is an ambition to save the world (and make money in the process). With the global population on track to hit nine billion within a few decades, food supplies will come under pressure. Fish stocks are limited, and animal farming requires a great deal of resources – land, water, food, time – that may be better used in other ways. As Zoe Leavitt, a technology analyst at CB Insights puts it, "A cow is a very inefficient way to turn grass and sunlight into calories for humans." What's more, farming produces carbon emissions and there are concerns that eating meat has poor effects on health.

Of course, if Beyond, Impossible et al are going to succeed in attracting meat eaters, their products have to taste as good as the real thing. Hence *GQ* co-opting Carter and the Smokestak team for a taste test. So, what was their verdict? "That tastes like a burger from a football match," said one of the chefs. And David's thoughts? "It's nice, but is it ever going to compete with the top-of-the-line burgers they have around here? No chance."

Ouch.

But taste isn't the only consideration here. Carter was shocked by the nutritional values, for example. "Jesus Christ: 'Total fat 20g'? Trying to be healthy for heaven's sake!" This is the double bind the meatless-meat market faces: people who don't want to eat meat typically don't want to eat processed foods either.

These issues explain why the future may not belong to plant-based meat. The food crisis will need to be tackled, but the long-term solution may instead come from meat grown in vitro from stem cells. There are already several US startups operating in this area: Memphis Meats, which focuses on beef, duck and chicken; MosaMeat, backed by Google cofounder Sergey Brin; and Finless Foods, which is working on fish proteins.

Right now, lab-grown meat is expensive: it costs £1,800 to produce a pound of Memphis Meat. Still, the costs of new technologies tend to diminish over time and if lab-grown meat becomes affordable, that means consumers can get meat that's more sustainable but just as healthy and delicious as the real thing – because it *is* the real thing.

The race is on, then, with in vitro meat seeking to drive down its costs before the plant-based imposters improve. But perhaps it oughtn't be so binary. Carter puts it bluntly: "My theory is just eat less meat. If you're going to eat rubbish meat, eat vegetables. If you're going to eat meat, make sure it's the best quality you can get your hands on – or don't touch it." GQ

The GQ Preview: September

Edited by **Sophie Clark**

Bringing you the very latest in fashion, grooming, watches, news and exclusive events

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1 ▶ Suede boots by **Manolo Blahnik**, £750. manoloblahnik.com **2** ▶ Jacket by **Barbour**, £139. barbour.com
3 ▶ Zip pouch by **Coach**, £195. coach.com **4** ▶ Super energizer anti-fatigue exfoliating powder cleanser by **Clinique For Men**, £22.50. clinique.co.uk
5 ▶ Grand Prix de Monaco Historique 2018 race watch by **Chopard**, £8,980. chopard.com **6** ▶ Original bamboo razor by **Bulldog**, £12. At boots.com
7 ▶ Sweat hoody by **Ben Sherman** £130. bensherman.com **8** ▶ Trousers by **Massimo Dutti**, £59.99. massimodutti.com
9 ▶ Cap by **River Island**, £12. riverisland.com

PREVIEW

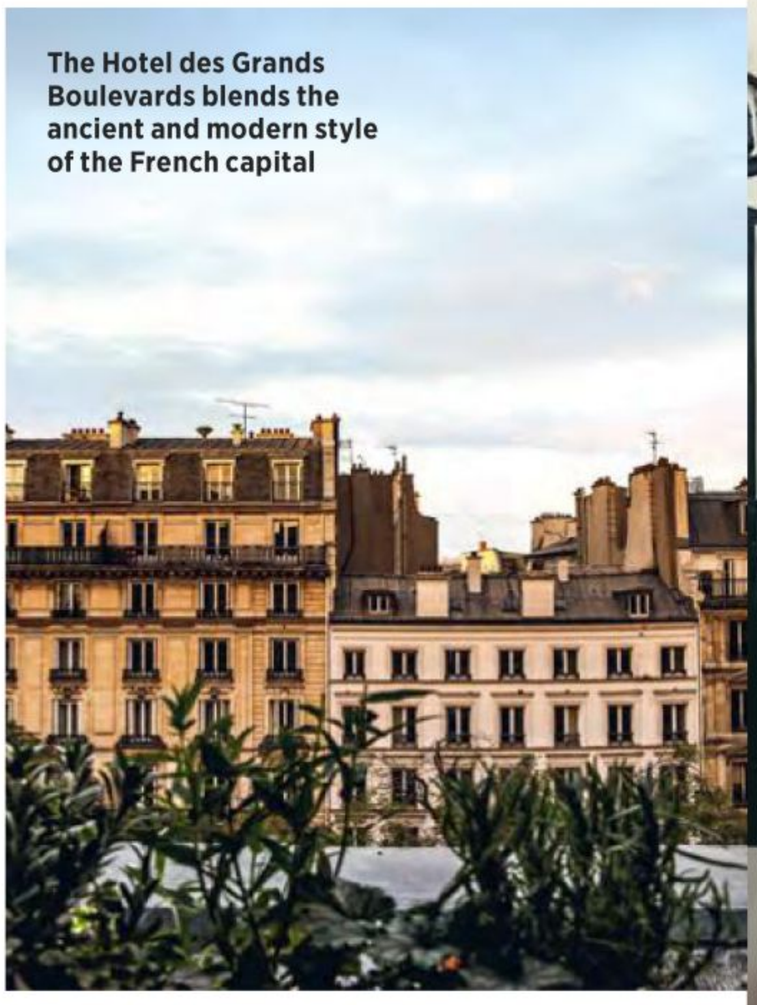
We love

The luxury rucksack by Michael Kors

September, the month of new beginnings and fresh starts. Why not relive that back-to-school feeling with a bag? Look no further than this Michael Kors rucksack to organise your new season essentials in style. Formed from elegant navy and tartan printed leather, this rucksack will perk up any shoulder enduring the daily commute. Boasting plenty of storage space and outer zip compartments, it will safely stow anything from your packed lunch to your best-kept secrets.

Black and tartan leather backpack by **Michael Kors Mens**, £340.
michaelkors.co.uk

Photograph **Matthew Beedle**



The Hotel des Grands Boulevards blends the ancient and modern style of the French capital

How to
Adopt effortless Parisian cool

Don't we all strive to exude an air of effortlessness? To appear put together without overthinking? Well, there is no place better to put minimalist style rules into practice than Paris and no setting cooler than Hotel des Grands Boulevards. In a building constructed shortly after the French Revolution, Grands Boulevards seamlessly blends Louis XVI grandeur with contemporary avant-garde accents thanks to interior designer Dorothée Meilichzon. Downstairs on the main floor, feast on a French-Italian menu designed by Giovanni Passerini in the Grand Restaurant. Next, slink into the crimson walled Shell bar for a cocktail made by one of the hotels master mixologists. In the bedrooms you'll find canopies elegantly flowing from bed tops, while sideboards and nightstands are scattered with retro lamps and mirrors. All these features are sewn together with a palette of pastels and gold details. This hotel is Parisian elegance at its finest. So how do you play the style game in the city of lights? Simple. No really, just keep it simple. Team a relaxed, tailored blazer like this one from Loro Piana with a worn in T-shirt, jeans and suede boots - you'll have that certain *je ne sais quoi* about you in no time.

17 Boulevard Poissonniere, 75002 Paris, France.
grandsboulevardshotel.com

1. Sweater jacket by **Loro Piana**, £2,485. loropiana.com **2.** T-shirt by **Topman** £18. topman.com
3. Inside out coat by **Mackintosh**, £945. mackintosh.com **4.** Jeans by **Levi's Made & Crafted**, £110. levi.com
5. Suede boots by **Dune**, £75. dunelondon.com **6.** Aerodrome tech charger pack and case by **Aspinal of London** £60. aspinaloflondon.com

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VASHI

1 awkward first date
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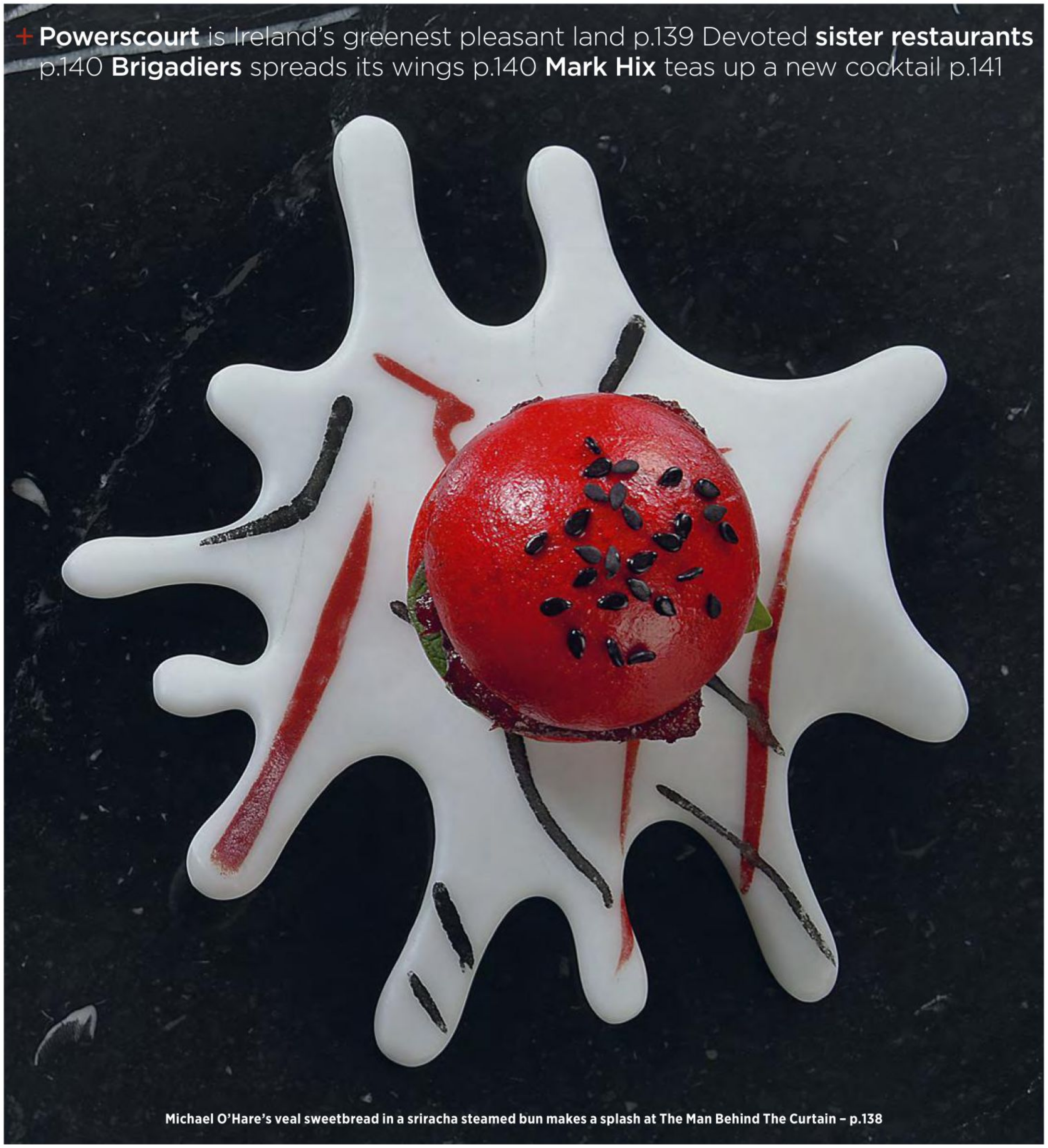
5330 emojis
32 kisses on the ear
43 matching Instagram Stories
11 art exhibitions
228 unashamed selfies
2 nervous dinners with parents
2 dating apps deleted
11 last-minute weekends away
0.5 games of Monopoly
8 festivals
8 mornings spent finding our tent
9 nicknames
1 nickname that stuck
2974 hands held
117 lie-ins
16 hypothetical kids' names

That's why I made this for you.

+ **Powerscourt** is Ireland's greenest pleasant land p.139 Devoted **sister restaurants** p.140 **Brigadiers** spreads its wings p.140 **Mark Hix** teas up a new cocktail p.141



Michael O'Hare's veal sweetbread in a sriracha steamed bun makes a splash at The Man Behind The Curtain – p.138

GQ Taste

Uncovering the art of comestible luxury one mouthful at a time

Edited by **Bill Prince & Paul Henderson**

The man behind the pass, Michael O'Hare; (below, from top) his piña colada dessert and tuna with Fisherman's Friend mayonnaise

The Restaurant

The Man Behind The Curtain, Leeds

Free-spirit chef Michael O'Hare is stepping out of the spotlight to take his cuisine to a new level

Leeds-based Michelin-starred restaurant The Man Behind The Curtain is going down in the world. When it first opened in 2014, it was hidden at the top of luxury department store Flannels. Now, thanks to a million-pound makeover, it has descended to basement level, with a dedicated entrance and unmissable sign. "Upstairs always felt temporary," says chef Michael O'Hare, who trained at René Redzepi's Noma and appeared on BBC's *Great British Menu* in 2015, where he became known for unusual flavour pairings and unapologetic frankness. "There was a punky, almost cheap and 'edgy' feel about it, which makes it very hard to push luxury," he continues. "For the new space I wanted no natural light. My food suits darkness."

TMBTC's new interior is a mishmash of O'Hare's personal interests. He designed the black-and-white marbled walls and tables after a trip to the Saint Laurent store in Paris. "The black marble also fits with the food," he says, presenting his tiny, colour-popping "sequences" (courses) on dark marble slabs with splashes of white. The waitresses wear Stella McCartney, the sommelier shines in a Givenchy suit and a sculpture of a winged Karl Lagerfeld grins at the back. O'Hare being a keen surfer and skater, TMBTC-logoed boards line the walls. He also helped mix the restaurant's soundtrack. "Everything fits together," he explains. "The plate could fuse into the table, which could fuse into the wall and then into the ambient music."

The menu, however, remains largely unchanged. "I got stuck in a rut recently," admits O'Hare, a perfectionist who dines in his own restaurant up to three times a week. "People are travelling far to eat the staple dishes: the cod, the potato custard and the pork. We can't take those dishes off the menu. But then we can't move forward as a restaurant because we're held back by what people expect us to be."

To shake things up, O'Hare stepped down as culinary creative director of GG Hospitality – the hotel and restaurant firm backed by Ryan Giggs and Gary Neville, including Manchester's The Rabbit In The Moon – allowing him to take TMBTC to the next level.

"The split [with GG] wasn't malicious," he says. "But it felt like managing two different football clubs for two different leagues. And [The Rabbit In The Moon] was never going to get a Michelin star. The food wasn't good enough. The service wasn't good enough. I want to focus on getting TMBTC a second Michelin star. I think I've got a good chance."

Manchester's loss may soon be LA's gain, however. "It's a really childish idea," he says, "but I want to take TMBTC to California. Life looks mint – my son could ride a BMX, and I could just be on the beach drinking really light beers." **Eleanor Halls**

● **68-78 Vicar Lane, Leeds LS1 7JH. 0113 243 2376. themanbehindthecurtain.co.uk**

Photograph **Jonathan Kennedy** Grooming **Patrizia Lio at S Management**

The Club

E1 London

Wapping has never been an after-hours hub. Until now...

What's it like? A converted East London warehouse (of course) covering 750 square metres, launched in 2017.
And the sound? The music industry veterans behind E1 focus on what really matters: total audio excellence. The no-frills space is the perfect blank canvas to get absorbed in the bespoke Funktion-One sound system, blasting out established and emerging electronic, house and techno acts.
Will I fit in? This is a night out for anyone and everyone, so the crowd is a real mixed bag. A word of advice, though: you will probably feel most at home here if you aren't too far past your early twenties. And in terms of physically fitting in, don't underestimate the popularity of this club. The smoking area will be your place of respite.

So that's my Saturday night all sorted then? Kind of. There are no regular nights so check online or via the mailing list. It might be Saturday or it might not.
Anna Gordon

● **Unit 2, 110 Pennington Street, London E1. e1-london.com**

The Hotel

Powerscourt, Ireland

Soak in the views – and more – at this re-energising Irish getaway

Unsurprisingly, the county known as the Garden Of Ireland is rather green, even by Irish standards. Surrounded by rolling hills and forests, Powerscourt captures the best of these vistas. Americans come for the golf (there are two fine courses), but *GQ* just wanted to relax and make the most of the spa.

A wide range of treatments cater for all needs, from the gnarled backs of macho-men to the most delicate physical flowers, and away from the main area there are private spaces with smaller pools and thermal rooms. The Tranquility Room, where lucky guests recline on state-of-the-art chairs and stare out at Sugar Loaf Mountain, is part *Star Trek* Holodeck and part what you'd see if told by a hypnotist to visualise heaven.

The Sugar Loaf Lounge provides another great view from which to enjoy a cocktail or two (or a cream tea) and you can peck away at succulent sandwiches and light bites. In the evening we visited the Sika restaurant, where the risotto seasoned with seaweed was a revelation. The suites are generous and the welcome as warm as you'd expect – almost as warm as the sensation you get after a day in the spa, which left us feeling like the boy from the Ready Brek advert. Ask your parents. **George Chesterton**

● **Rooms from £198 per night. Enniskerry, County Wicklow, Ireland. +353 1 274 8888. powerscourthotel.com**

Small Bites

+ Where we've been eating this month...

Cornerstone

Tom Brown, the former head chef of Outlaw's at The Capital, has set up a simple but sensational new restaurant in Hackney Wick. Unmissable.

Standout dish: **Lamb Kiev with anchovy, pea and mint.**

3 Prince Edward Road, London E9. 020 8986 3922. cornerstonehackney.com

Zelman Meats

Misha Zelman is the man behind Burger & Lobster, so the food at his lively steak restaurant is exactly what you'd hope: good value and seriously delicious.

Standout dish: **Chateaubriand with truffle and parmesan chips.**

2 St Anne's Court, London W1. 020 7437 0566. zelmanmeats.com

Joe Allen

Theatreland's hidden gem has been going strong for more than 40 years and still earns standing ovations for its ever-popular classic American menu.

Standout dish: **The not-so-secret off-menu burger.**

2 Burleigh Street, London WC2. 020 7836 0651. joeallen.co.uk

The Bar

Green Room at The Curtain

Thanks to its sleek interior and superb drinks, this Shoreditch cocktail destination adds a shot of sophistication to the mix

With a rooftop pool, subterranean nightclub, restaurant from New York's superstar chef Marcus Samuelsson and staff uniforms by streetwear favourite Carhartt, hotel and members' club The Curtain was pegged as the hottest spot in East London before it even opened. One year on and while the hype is much the same, the venue itself is still evolving. Set just off the lobby, the new Green Room bar takes the place of what was once a taqueria (the menu has been moved into the aforementioned American restaurant). And what a wonderful update it is.

The interiors are suitably sleek, marrying industrial concrete surfaces and geometric statement lighting with plush, peacock-coloured velvet banquettes in a style that seems to speak to the Shoreditch location. The jewel-tone tiles are reminiscent of an East London pub, but the standout features are the botanical graffiti murals by Xenz and the "Don't Wait For Tomorrow" neon centrepiece that hangs above the bar. It's the cocktails themselves, however, that take the Green Room from good to great.

There is not a person alive who could turn their nose up at the Strawberry Thief, a fruity spritz made from Grey Goose L'Orange, wild strawberry vermouth and bubbles, which director of beverage Jenny Willing has dubbed the "panty-dropper". The Split 75 is a banana-based take on a Champagne cocktail with Fords Gin, Maker's Mark and Bloomsbury Amer – and also something of a knockout. Then there's the Bread And Butter Sazerac: an utterly lethal but expertly made version of the New Orleans classic built around a generous measure of Johnnie Walker Black Label. Bar snacks range from delicious (truffle-flavoured) crisps to fennel pastry puffs and a cured-meat platter.

You might, as we did, think that Shoreditch already has more than enough super-trendy bars. But try this one, and you'll soon be persuaded otherwise. **Kathleen Johnston**

● **45 Curtain Road, London EC2. 020 3146 4545. thecurtain.com**

The Roundup

+ Chip off the old block

Three spin-offs from established classics

Petersham Nurseries

Floral Court, London WC2.
petershamnurseries.com/covent-garden

The setup: Continuing Covent Garden's rapid march to serious food destination, Petersham Nurseries has brought the leafy Richmond original into WC2 with a softly lit restaurant, deli, wine bar and a courtyard that's already one of this summer's hottest aperitivo spots.

Eat this: Start with the courgettes with peas, broad beans and culatello di Zibello (*£15.50*) – more delicious than a dish consisting mainly of vegetables has any right to be.

Drink this: A Seedlip "Nogroni" (*£8.50*) – even on your nights off, this packs a punch of bitterness and Mediterranean elegance.

Cecconi's Pizza Bar

19-21 Old Compton Street, London W1.
cecconispizzabar.com

The setup: This Old Compton Street opening brings an urban Italian nonchalance to Cecconi's signature style. Pop in for a plate of lunchtime carbonara amid the hanging hams and peperoncini, and you might find yourself enjoying a grappa at 3am.

Eat this: Keep it classic with a buffalo mozzarella margherita (*£10*); add some zucchini fries (*£4*) on the side if you've worked up an appetite on your *passeggiata*.

Drink this: Both Aperol (*£6*) and Negroni (*£6*) are on tap, making them great value and the obvious choice. If you want a beer, make it a Birra Moretti (*£2.80*).

Hans' Bar & Grill

164 Pavilion Road, London SW1.
hansbarandgrill.com

The setup: From one side a fresh, stylish cocktail bar, from the other a modern oasis of greys, greens and hanging plants accessed through the Cadogan Gardens Hotel foyer, the latest from the Chewton Glen and Cliveden House team is a welcome addition to the foodie Pavilion Road.

Eat this: Embrace the bar *and* the grill – start with the rock oyster/Bloody Mary combo (*£9.75*), then feast on the veal chop (*£30*).

Drink this: Search out the impressive wall of wine and select a bottle. Start with a glass of Cline Cellars Viognier (*£8*) while you browse. **Amy Matthews**

Chicksgrove oxtail and Westcombe cheddar cake at The Compasses Inn (above)

● Lower Chicksgrove, Tisbury, Wiltshire SP3 6NB. 01722 714318. thecompassesinn.com

The Pub

The Compasses Inn

A proper old country wayhouse with a half-millennia history and first-rate fare

Back in the 14th century when The Compasses Inn first opened in the hamlet of Lower Chicksgrove, a stream ran through the building allowing local farm hands to water their animals while enjoying a flagon or two of ale while discussing the rising popularity of cat burning and comparing Black Death symptoms. About 700 years later and times have changed (well, the stream has gone), but The Compasses Inn still feels like a ye olde country tavern, complete with low wooden beams, flagstone floors and an imposing brick-lined fireplace. (Don't worry... they use wood, not kittens.)

Of course, this charmingly authentic decor suits the pub perfectly and all credit goes to owner Ben Maschler, former director of food at Soho House and son of legendary restaurant critic Fay. And his mother would definitely approve of the food. Chef Paddy Davy produces classic British fare far better than mere pub grub. From starters such as smoked mackerel pâté and burrata on grilled sourdough, through to mains of rolled pork belly with chorizo and crispy oxtail with cheddar cake, this is flavoursome food done exceptionally well.

But a word of warning: the sticky cola pudding with toffee sauce and clotted cream is so sweet that it may induce Type 2 diabetes on the spot. But look on the bright side: at least you don't have the plague, right? PH

The Recipe

Butter chicken wings

from Brigadiers

London's Bloomberg Arcade has hit the jackpot with Brigadiers. Inspired by the army mess bars of India, JKS Restaurants (creators of Gymkhana and Hoppers) is focusing on Indian barbecue using tandoors, charcoal grills, rotisseries and wood ovens for their spicy dishes, with whiskey vending machines and self-filling beer dispensers to help douse any fires. The entire menu is good, but the standouts include tandoori masala jheenga and the butter chicken wings (*below*). PH

Ingredients (makes 12)

For the marinade

50g ginger garlic paste
20g mustard pomace oil
10g garam masala
40g Kashmiri chilli powder
1 tsp salt
½ tsp ground coriander
10g kasoori methi
80g hung yogurt

For the butter wings

300g marinated chicken wings
27g ghee
Juice of ½ lemon
Pinch of salt
25g cashew nut paste
40ml double cream
10g chopped ginger
2g white chaat masala
Handful of chopped coriander

Method

The day before, make the marinade by combining all the ingredients in a bowl. Add the wings and rub with the marinade. Place them in the bowl, cover and refrigerate overnight.

The next day, preheat the grill to 200C. Remove the wings from the marinade and cook for 20 mins until cooked through and nicely charred.

Make the butter sauce by adding the ghee, lemon juice and salt to a mixing bowl. Add the warm wings and give it all a stir.

Add the cashew paste and double cream and stir.

Now add the chopped ginger, the white chaat masala and most of the chopped coriander. Give one final stir and stack up in a bowl. Sprinkle a little more coriander over the top.

● 1-5 Bloomberg Arcade, London EC4. 020 3319 8140. brigadierslondon.com

The Cocktail

Strawberry Fields by Mark Hix

A great refreshing and light summer cup that's perfect for tea on the lawn or prelunch or outdoor dinner drinks

Ingredients (serves 2)

70ml Kamm & Sons British Aperitif

70ml jasmine tea

4 strawberries, hulled and crushed with a fork

Ice cubes to serve

Top with Hambledon sparkling wine

Method

Pour the British Aperitif and jasmine tea into two wine glasses, stir in the strawberries and fill the glass with cubed ice. Top up with the sparkling wine.

The Bottle

Charles Heidsieck NV Blanc De Blancs

It's more than 60 years since Charles Heidsieck released a non-vintage blanc de blancs. "Chardonnay and Charles Heidsieck has been a long love story," says Cyril Brun, chef de cave at Charles Heidsieck. "We wanted to capture the minerality and freshness of chardonnay with the vision of texture and generosity that is so associated to Charles Heidsieck."

Champagne isn't a world-famous wine region by chance – its rolling hills, chalky soils and different aspects mean that grapes have limitless potential in flavour and variation when harnessed by a master blender. "Champagne blending is like an iceberg," says Brun. "You can only see the tiny bit on top." For the blanc de blancs, Brun selects chardonnay grapes from the Côte Des Blancs, as well as the Montagne De Reims and Montgueux, blending the different hillsides and villages, as well as different tanks and barrels in the winery.

The blanc de blancs is 100 per cent chardonnay, including 20 per cent of Heidsieck's reserve wines from previous years. As befits a wine already being poured by the glass at Claridge's, it's supremely delicious. Toasty and crisp, it's like biting into a fresh baguette with a crackly crust and there are flavours of apples and citrus with an underlying creaminess that belies the unmistakable touch of Heidsieck. **AM**

● **£70. At Lea & Sandeman. leaandsandeman.co.uk**

The Book

Chicken And Charcoal: Yakitori, Yardbird, Hong Kong

Smokey meat on a stick with a side of sake: what's not to love? Precisely nothing if you're Matt Abergel, co-owner of Hong Kong yakitori restaurant Yardbird. Boasting unfussy fare, free-flowing booze and a banging playlist to boot, the appeal of the Canadian chef's cult hotspot has been no secret since it opened in 2011, but now, via his debut cookbook, Abergel reveals the magic behind his Eastern eatery's success. Comprising Yardbird's story, signature recipes and chapters on butchering, skewering and grilling, *Chicken And Charcoal* is not only a guide to the Japanese cuisine, but also a soulful insight to the buzzy restaurant between its covers. Permission to stoke the coals indefinitely. **Glenda McCauley GQ**

● **Chicken And Charcoal: Yakitori, Yardbird, Hong Kong (Phaidon, £24.95) by Matt Abergel is out now.**

Photograph **Chris Hoare** Prop design **Samantha Dixon**

THE RISE OF RIZ

Story by **Stuart McGurk**

Photographs by **Alexi Lubomirski**

Styling by **Julie Ragolia**

Riz Ahmed might be Britain's most pessimistic optimist. On Brexit: a rolling boulder the nation will outrun. On President Trump's travel ban: a proto-fascist lurch its opponents will resist. And on faces like his being denied lead roles: well, the first Emmy-winning actor of Asian descent has a three-point plan for change. From death and Bond to art and toothpaste, we meet the bright young cynic the world's been waiting for

Riz Ahmed, shot for British GQ in New York, 2 June 2018

Coat, £1,850. Jacket, £1,050. Trousers, £425. All by **Valentino**. valentino.com

‘If you’re not used to seeing yourself outside certain moulds, you just accept that’s your place in society... I want to tell stories with new faces’

Riz Ahmed is sitting outside a restaurant in the heart of Manhattan on a sunny Saturday, just across from 30 Rockefeller Plaza, and he is telling me how everyone I love is going to die. To be fair, he's also telling me how everyone he loves is going to die, how everyone around us is going to die, how the two of us are most certainly going to die, and what a blessed relief that all of this death is anyway.

"Just… we're all going to die, dude. We're gonna die, bro. All of us. You're gonna be dead. I'm gonna be dead. Everyone here. Everyone walking about here." He marks a few passers-by out particularly: "They're going to die." He points to someone else: "They're gonna die." It's Oprah Winfrey's "You Get A Car", essentially, but for death. He then adds, somewhat unnecessarily, *"And at any minute."* I worry the last woman heard us.

Ahmed sits back in his chair, having finished an Asian chicken salad so big it looked set to capsize the table, but even in relaxed mode the 35-year-old boasts the kind of coiled intensity normally only seen in a man waiting for a serve from Federer. He speaks in bumper-to-bumper sentences and gridlocked paragraphs. His eyes somehow manage to widen while already widened. He may be the only man I've ever met with clenched eyebrows.

How we ended up here felt like a mystery at the time and only just about makes sense in retrospect. This tends to happen with Ahmed. Topics don't so much rebound off each other as ricochet. It's not that the directions they take are strange exactly, but at the same time you'd be doing well to predict them.

Talk of everyone's eventual demise, for instance, came after a surprising segue into his own near-death experience – or at least what felt like one at the time – which itself came from the guilt of success ("If you're handed enough good luck, you feel guilty about it"), the transience of art ("It's not about what we leave behind"), the transience of DVDs ("There's too much content out there"), being in a *Star Wars* film ("Fuck!"), moral philosopher Derek Parfit ("He talked about survival and what survives"), the illusion of control in life (none), the need to give something back in life (some), our fragility as human beings ("As men we don't have the balls to talk about that"), the things that bring us closer to love ("And to the love that surrounds you"), the nature of ambition (misguided), the nature of internal limitations (also misguided), the nature of creativity ("Connecting with something bigger and other, like it's flowing through you" – recommended), the state of independent cinema ("Dying"), what it means to have a sense of mission ("Something other than you" – also recommended), what it means to woke-tweet all the time ("It's masturbation") and what it means to take a starring role in a toothpaste commercial (that remains unclear).

And I swear the only question I asked was: "And you're a planner in what way?"

By the end, I'll understand nearly all of it, with the possible exception of the toothpaste commercial. But we'll get to that.

Currently, the British actor means a lot of things to a lot of people. Most strikingly, last September, he was the first actor of South Asian descent to win an Emmy, when he picked up the Outstanding Lead Actor In A Limited Series Or Movie award for his starring role in HBO drama *The Night Of*, a granular, heart-wrenching look at every stage of the justice system through the eyes of a naive boy (Ahmed) accused of murder; one that showed what the lofty ideals of the justice system add (mostly via John Turturro's principled state lawyer), but, more importantly, what the reality of it takes away (which is where Ahmed's Emmy comes in).

A few months before, *Time* featured him on its cover, declaring him one of the most influential people in the world, partly due to his standout performances in a string of remarkably diverse roles (from *The Night Of* itself to a voyeur hack in *Nightcrawler* to a surfer dude in *Girls* to a tech titan in *Jason Bourne* to a Rebel pilot in *Rogue One: A Star Wars Story*) and partly due to the fact that, as an actor of Asian descent, he was playing such diverse parts in the first place – something at once remarkable (for the industry) and utterly depressing (that it's considered remarkable).

'I went to school in Moore Park but was bunking off in Neasden. I didn't grow up as one self'

After all, it was only after departing for the US and HBO's *The Night Of* that Ahmed finally landed a lead role in what he once referred to in a *Guardian* essay as "the Promised Land", which is to say playing someone whose skin is unrelated to the story.

"It's not changing," he says of young British actors of colour having to flee to the US. "I mean, it might be changing *a bit*, but it's not changing fast enough. We have a serious problem in Britain right now. There has to be a willingness for gatekeepers to say, 'OK, here's a person from a background that doesn't fit the traditional mould. They're not experienced enough yet. Fuck it, we'll upskill them.' And sometimes that's a headache. But there isn't that willingness. People go, 'Ah, well, there aren't the people around.' It's not true! They're just not on the traditional conveyer belts."

Until *The Night Of*, there was a danger that Ahmed sat on his own conveyer belt – and it wasn't exactly the Promised Land. They weren't clichéd roles as such. The young Ahmed had made a promise to himself that he'd never do those – no taxi drivers or shopkeepers or bespectacled engineers with shirt-pocket pens here – but rather genuine zeitgeisty parts, ones that met expectations but often subverted them too. (Ahmed sees this as career stage two of a minority actor. Stage three is where he could play someone called Derek.)

Take your pick from unlawful detention (his 2006 debut *The Road To Guantánamo*), terrorism (*The Path To 9/11* the same year), radicalisation (2007 TV movie *Britz*), terrorism again (2010 comedy *Four Lions*) and radicalisation again (2012's *The Reluctant Fundamentalist*).

And so, he would do interviews for these films but refuse to talk about being a Muslim as well as an actor, lest he become known as a Muslim actor. He told the *Observer* in 2007 his religion was "a private matter". Interviews with Ahmed often came with the strict proviso not to bring up race and religion. Anyone attempting to embed the two often got short shrift.

In 2013, the *Guardian*'s Simon Hattenstone got it in the neck for asking how the events of 9/11 had shaped him. "Wow, how did we get to *that*?" exclaimed Ahmed, shocked. "How has it shaped *my* life more than anyone else's?" Hattenstone replied that, well, he is a Muslim, his best-known work *is* about 9/11, he and his co-stars were detained under the prevention of terrorism act at Luton airport after attending *The Road To Guantánamo*'s premiere in Berlin, and he wrote a song called "9/11 Blues", which contained the lyric "Post 9/11 I been getting paid, playing terrorists on telly, getting songs made". Ahmed did not, however, concede the point.

And yet, now, he says, it's different. He never set out to be a spokesperson for anything, never particularly wanted the millstone around his neck of having to speak for a race or religion, and never particularly liked the fact that while other actors were merely asked to explain their role as a roguish cad in a romcom, he was asked to explain extremism and the spread of global terrorism. But he's felt, not least in the age of Trump, that he's had to speak up, had to take on that mantel. Because if not him, who?

"Politics chooses you," he says. "You're born into a certain body at a certain time >>

Suit, £4,810. Sweater, £860. Both by **Ermenegildo Zegna**. zegna.co.uk. Boots by **Church's**, £475. church-footwear.com

'I told my dad I've done this film with Jake Gyllenhaal. He said, "You know, it's not too late to be a banker"'

Cape by **Nour Hage**, £640. nourhage.com. Shirt by **Itoh**, £155. itoh.in. Trousers by **Uniforme Paris**, £557. uniforme-paris.com

‘Chris Morris told me Three Lions was a step towards a brown James Bond, towards Asian people playing leading roles’

>> and certain place. It chooses you. You've actually got no choice [but] to be politicised."

And so, he says, he's aiming to "create a movement". Really. Literally. *In his flat*. Every chance he can he gathers young talented people of colour and, piece by piece, Riz Ahmed sets about building the network they never had.

"That's something I'm really trying to build, gatherings of film-makers of colour, South Asian artists, novelists... as often as I can. Bringing people together, organising, to give that sense that their experience isn't a solitary one and that maybe their voice does matter. I want to join the dots."

You have to say this for Ahmed: he doesn't just talk a good game.

Having now comfortably reached stage three – in *The Night Of* he played a Pakistani-American from Queens where the hyphenate hardly mattered; in *Rogue One* he played Bodhi Rook from desert moon Jedha on the galaxy's mid-rim – he could have simply stayed there and left everyone else behind.

I'm in stage three – laters.

In October, for instance, he's co-starring with Tom Hardy in superhero film *Venom*. After that he's in a Coen brothers-esque Western adaptation of *The Sisters Brothers*, alongside the likes of Jake Gyllenhaal and Joaquin Phoenix. Awards! *GQ* covers! Let's go!

But does Ahmed want to just do that? Not quite. Because his current passion project, and the thing currently taking up most of his time, is his own nine-part BBC drama series called *Englistan*, which will chart three generations of a British-Pakistani family and, as the BBC blurb has it, "re-frame recent British history". He will be starring and writing ("You get to a certain age where you think, 'Oh, I've got to do this myself!'"), but, more importantly, he will be casting the other parts and hiring the other writers. Let's just say the "Riz Ahmed Network" stands a chance.

"Hopefully, it will be a platform, an avenue to bring through new writing talent, new British-Asian writers, screenwriters, directors. To give them a platform. To tell these stories with new faces. To do what I can as an individual."

It's only later that I'll realise this all links to my final question too.

Here's another thing you should know about Riz Ahmed: he never met an incredibly depressing situation he didn't like. Ask him anything – *literally anything* – about the clearly abject, awful, Trumpian, splintering, segregating, anti-science, proto-Nazi, post-fact shitshow-in-a-*Handmaid's-Tale*-handcart reality we're currently living through and he'll tell you that it's not all bad. In fact, that's not quite right: he'll tell you that, yes, it's the worst thing he's ever seen, truly dark times, but that this is a good thing. Case in point: despite Brexit, he believes the United Kingdom is absolutely headed in the right direction. But only *because* of Brexit.

"It's like Indiana Jones," he says. "We're moving in the right direction, but the boulder's rolling and accelerating behind us. And it's because of that we're accelerating. Positive change is accelerating. But only because the apocalypse is looming over us faster than ever, you know?" He likens it to the unrest of New York in the Seventies: "Two things can go in different directions. New York was on its knees. The punk scene was kicking off downtown, disco uptown, city's going bankrupt. [It's] when things are the hardest that visceral creative engagement can kick in."

Or take Trump. "Yeah, what do you want to know, man? He's a mate of mine. We're old pals. He's my homeboy," he jokes, in a quote that a little bit of me wants Breitbart to take out of context and report seriously.

In The Night Of, Ahmed played a Pakistani-American where the hyphenate hardly mattered

Ahmed used to be regularly stopped and detained at airports before he obtained his current visa. Once, famously, after *The Road To Guantánamo*, the filming of which saw his passport stamped with every stop on the "axis of evil", he claims his arm was pulled up so far behind his back they nearly broke it, all because he was calling his lawyer ("They thought I was illiterate"). And several times after that, often with the young Asian security staff at Heathrow who searched him asking him to sign their DVDs, or finding, post-interrogation, his face on the cover of an in-flight magazine. And so, he is, as you might imagine, not a huge fan of the 45th president of the United States and his controversial Muslim travel ban, which he correctly predicts will be law by the time I write this article.

"And that's terrifying. That's scary. You know it takes on average 25 years to overturn a Supreme Court decision? And it's very easy to add countries to that... I think to live in the US as a person of colour under a presidency that's lurching quite deliberately towards proto-fascism is just terrifying. Things are bad."

And yet, "That presents an opportunity actually. Where lines are drawn in the sand, where people decide what side of history they want to be on, what stand they want to take, you see this incredible mobilisation."

When Ahmed talks about the thing he's "less optimistic about", a thing that is more systemic, the kind of change that isn't about an administration but a generation, I am ashamed to admit that a little bit of my heart leaps.

I have you now, young Ahmed... Join me... on the depressed side.

"We're living under a kind of surveillance capitalism," he says. "We have bigger, more powerful corporations than we've ever seen. And they're working hand in glove to commodify us, to commodify our private lives." He's talking, of course, about social media and search engines, how Facebook and Google and Amazon and everyone in between take details of your very life as part-payment. It is, he says, "a really difficult tide to turn". It is, he says, "sweeping us all towards a dystopia".

Now, at this point, you would think it'd be fairly difficult for Ahmed to find any kind of upside. After all, he's said the *D word*. But you would be wrong. Because, he adds, "On the *way* to that dystopia, I think we might get some friendlier presidents. And TV might get really good. So we're all right."

Riz Ahmed might be the most optimistic pessimistic person I've ever met.

Ahmed grew up in Wembley, North West London, not particularly poor, not particularly rich. His father was a shipping broker, his mother looked after the children. Various members of his family lived in five houses on the same two streets and something similar was true for a lot of the families around him. Bonus: on Saturdays, when he went to Urdu classes, he walked back with half the neighbourhood. "There was a strong sense of community."

It wasn't long, though, until he got a scholarship to the private Merchant Taylors' School in Northwood and he started feeling like something of an outsider, a feeling that persists to this day. His main memory wasn't of growing up in one place but switching between places: "I would go to school in Moore Park, but then bunk off to go hang out in Neasden. Or spend a day at your middle-class friend's house and realise your neighbourhood isn't as nice as theirs." He mostly remembers he was very good at adapting to whatever environment he was in – "code-switching", he calls it. "I wasn't growing up as one self. It was kind of like acting from an early age." >>

>> And yet, as much as he adapted to those environments, he had a knack of making environments adapt to him. In sixth form he exposed what he saw as rigged student elections and oversaw the appointment of the school's first ever Asian head boy before he left. When he later went to Oxford to study PPE (philosophy, politics and economics), he found it stuffily white (the first girl he spoke to laughed at him and told him he sounded like Ali G), but soon set up his own drum'n'bass night.

"But, ultimately, if I'm honest, it wasn't that selfless. I was fighting for people like me to be able to thrive there and not just survive there, you know what I mean? So it always starts from quite a personal place. Like, I wish I could carry on doing pirate radio sets in London. I can't, so I'll start a hip-hop drum'n'bass night."

His parents are naturally proud, he says, but it's only recently they've accepted acting is not just a passing fancy. And I mean recently.

"I once told my dad, 'I've done this film with Jake Gyllenhaal. It's called *Nightcrawler*. Do you want to watch it with me?'"

His father replied, "You know, it's not too late to be a banker."

Ahmed was flabbergasted. "It's a *terrible* time to be a banker, Dad! There's, like, a financial crash!"

To which his father simply said, "At least you know where you stand."

When, after Oxford, he was studying classical acting at The Royal Central School Of Speech And Drama, his aunties started phoning up his mother to "ask about introductory marriage proposals". But his mother, fearful of putting them off, would simply tell people he was studying "classics".

Have the aunties given up now?

"Is that what you're trying to do?" he asks, mock-shocked. "You're an auntie in disguise! [*Laughs.*] Well, no... no aunties are hassling me right now."

He'd never really considered acting while growing up, he says, mainly because no one on TV looked like him and so he just never saw it as an option.

He remembers someone in his house would bellow "Asian!" whenever someone who looked like them appeared on TV and Ahmed would bolt down the stairs to generally find his mother in front of *Goodness Gracious Me*.

"It was game-changing," he says of the show. "And it was a point of contact in otherwise frosty race relations at school. Like, 'Did you watch last night's episode?' And we'd bond over it."

One life goal that currently remains unfulfilled: starring in an episode. "I'm still waiting for a cameo!" he says. What, really? "I literally keep asking them." But you've won an Emmy, I say. "I know. Ask them!"

So I did. Creator/star Sanjeev Bhaskar got back to me straight away: "We've kept all of Riz's letters asking to be in *Goodness Gracious Me* and spent the monetary bribes he sent. If we'd realised just how good he was, I would've kicked someone out and made him a permanent member of the team. Of course, he's now surpassed us all, so we're having a whip round and getting our begging letters to him ready."

I start to mention the belated controversy around Apu from *The Simpsons* and Ahmed interjects before I even get the question out.

"And how fucking racist it is?"

Yes. Did he think that growing up?

"No, actually. I think you set your expectations on what you're presented with. It's only when someone comes along and says, 'Hey, hang on, we can set our expectations higher of how we're portrayed' that you start questioning it. To begin with, everyone just runs with it, right? If you're not used to seeing yourself outside certain moulds, you kind of just accept that that's your place in society, that's your place within storytelling. And that's so corrosive."

'Positive change is accelerating because the apocalypse is looming over us'

He compares his own path as roughly equivalent to "the discovery of penicillin", which is to say: unlikely. First, he had to get that scholarship to a private school, which is the only reason he even considered Oxford; then to Oxford, where he only started acting seriously when the one black person he knew there told him he should; then to drama school, for which he needed £2,000 and so couldn't afford, until a kindly West End theatre producer who'd seen him in a play gave him the money for free; and, finally, landing a film role right out of drama school (*The Road To Guantánamo*), as it was a real-life story and he happened to be a spitting image for the lead. Which is why he now says, "I shudder to think about all the amazing talent that fell through the gaps."

I ask if he still feels like an outsider wherever he goes. He says yes and allows it's something broader too – about class as much as religion, about general imposter syndrome as much as any of the labels. But he also mentions that, recently, he went back to Pakistan, where his parents are from and, true to his nature, says he enjoyed it *because* of how out of place he felt. Or rather: because he didn't go there expecting to fit in.

"I remember when I went when I was 15 and I was like, 'I'm gonna feel like I'm at home. It's gonna feet rooted, like this weird homecoming or coming back spiritually.'" It did not. "[*Laughs.*] No, it did not. It was like, 'I do not fit in here at all.' I mean, walking up and down Southall Broadway with a bunch of rude boys waving a flag on Eid?"

And so, this time, he simply embraced the fact that he was neither one nor the other, to "embrace my mongrel manifesto".

"And they don't know what to make of you," he says, "and that can be such an asset. I hung out with transgender sex workers, professional wrestlers..." At one point, he says, he visited a Sufi shrine, but without the right paperwork and so soon found himself detained by the Pakistani military. Really?

"Yeah, they were like, 'What do you do? What are you doing here?'"

So he told them – naturally – that he was a poet.

Ahmed explains: "People don't realise in our culture how esteemed poets are there. The Middle Eastern version of *American Idol* is called *Poetry Idol.*" (It's actually called *Million's Poet*, but still.)

The soldier suspected a ruse – "He said, 'You're too young to be a poet. That's a life journey'" – and so asked him to perform something for them.

"So I did. I did a freestyle rap and they let us go. Literally a freestyle, dropping bars. I've been getting really into my puns recently. They let us go and it's not gone 12 o'clock..."

And that's the story of how Riz Ahmed freestyled his way out of military arrest.

Ahmed, naturally, takes an upbeat lesson from this: "That's what I want to do with my career: to incrementally make no-man's-land more habitable."

When he was considering the role in *Four Lions*, Chris Morris' stone-cold work of satirical genius about four gloriously inept suicide bombers, he was apprehensive. "I just thought, 'Is this, like, making fun of Muslims?' A couple of people told me, 'Don't even look at it.'" It didn't help that Ahmed had no idea who Morris – famed creator of *The Day Today* and *Brass Eye* – was.

"No, no idea. He was just this guy in cycling shorts. I didn't realise he was a comedy legend until we started shooting. [Co-stars] Kayvan Novak and Arsher Ali were like, 'Are you an idiot? He's the Keyser Söze of British comedy!'" Regardless, Morris >>

‘There’s a special vehemence for people we agree with 90 per cent. Safer to keep your head down, keep your mouth shut and sell toothpaste’

Shirt, £215. Polo neck, £225. Trousers, £300. Shoes, £360. All by **Ami Paris**. amiparis.com. Socks by **Pantherella**, £12. pantherella.com

Jacket by **Nour Hage**, £560. nourhage.com. Shirt, £32. Trackpants, £55. Socks, £7. All by **Adidas**. adidas.co.uk. Trainers by **Adidas By Raf Simons**, £315. adidas.co.uk

Production **Kranky Produktions**
Grooming **Cheri Keating**
Lighting director **Max Hoell**
Digital technician **Ben Rosser**
Photography assistants **Frank Muller; Eduardo Silva; Emily Ullrich**
Styling assistants **Asa Camnert; Cece Lui**

‘It’s when things are hardest that visceral creative engagement kicks in… On the way to dystopia, TV might get really good’

>> cajoled him. "He said, 'Dude, that's not the intention.'"

And so, they started meeting up, having regular long chats. Ahmed put Morris in touch with his friends up north and then their friends too. He taught him "about Islam, about the British Muslim experience, about the quirks and controversies and contradictions of it, the humanity of it, about some of the bizarre shit going on". But he still worried about starring in it, until Morris put it like this: "This is a step towards a brown James Bond." And suddenly, Ahmed says, he got it. "He was saying this is a step towards Asian people playing leading roles. That it's not a step backwards."

Would he like to be the first brown James Bond? I ask.

"You know," he says, "any stretching the mould of what our traditional archetypes are appeals to me – so, yes, those classic stories, be it a kind of superhero or James Bond."

There could be no more iconic role than Bond to do that, I say.

"Yeah, maybe. I don't want to speculate. But I think they're great films. Bond keeps evolving."

Here are the things we will talk about before we talk about death. We will talk about the thing that particularly surprised him during his research for *The Night Of* – that a new prison guard, in order to prove himself, would have a fistfight with any inmate who disrespected him. "They said, 'You cuff them, you take them into a hallway with no cameras, you uncuff them, you go at it. You gotta be ready to do that a couple of times.'" (John Turturro will later tell me Ahmed struggled at first, that he wanted to do too much, "But once he learnt not to try so hard, he got it. He was incredible.")

We talk about the dangers of social media, what he calls "confrontational soundbitism", and we talk about the increasing creep towards the voyeurism of *Nightcrawler* but via social media. (Jake Gyllenhaal will later tell me over the phone that Ahmed is the only person who blew him away in the audition alone – "He's the only person I handed over my respect card to straightaway." They've since become good friends.)

We even talk about the problems with being woke. For instance: how much woke is too woke? What if he's not woke enough? And how woke is woke in the first place?

"In the Eighties, with socialists," he says, "you had this whole thing of holier-than-thou. Now it's woker-than-thou. It's a real occupational hazard trying to be a woke person in the public eye. Because if you're not woke enough you'll be held to standards that Mrs Bigot sitting next to you will never be. The safest thing you can do right now is keep your head down, keep your mouth shut and sell toothpaste." And that's when he mentions toothpaste again. He concludes, "You try to get involved and the people who behead you are your allies. We've reserved a special vehemence for people we agree with 90 per cent."

We talk about the fact that, despite being an Oxford graduate, he's not much of a reader. "One of the things I enjoy most about my job is the research. I get all my information from speaking to people. I'm not an avid reader, never been able to sit still long enough. I'm probably a bit ADD."

And then I ask my question about planning for the future. Ahmed spoke about *Englistan* and *Hamlet*, his next two projects; about his love of spinning plates; how he likes to try to feed his "creative restlessness, but not my careerist restlessness"; and how he feels "like a shift happened for me a few years ago, when I started not being careerist in that sense". And that's when it becomes clear that Ahmed is actually talking about something else entirely.

'You get to a certain age where you think, "Oh, I've got to do this myself!"'

What happened a few years ago?

"What I wanted to say," he continues, "is that you can get to this point and go, 'Well, actually, there's not many people who look like me that sell toothpaste'" – the toothpaste ad again – "and you can think that's a milestone. You know what I mean? It's very easy to start thinking a win for me is a win for Team Empathy Stretch. Then you start doing things like tweeting the whole time. And it's like, what are you doing? 'Well, it's important for me to have a presence on social media, see, because voices like mine are traditionally marginalised.' And it's like... you're just masturbating. That's the thing to clock. Where is this really coming from? Is this just about me?"

Sure, I get it, I say. But you suggested there was a moment when that changed for you. What happened?

He starts talking about being fearful of your livelihood, of achieving goals, of being in a *Star Wars* film and then he starts again: "I think, if I'm really honest..."

It was a few years ago now, "just as I was starting off doing *Star Wars*". He'd shot, he says, "about five films over the course of a year". He'd recorded a solo album. "Actually, two solo albums, one of which will never see the light of day." He was writing. He'd made his first short film. "I was travelling a lot." *The Night Of*, he says, "had been an incredible, emotional and physical drain".

It came on him slowly at first, like the first sniffle of a cold, but it wasn't long before he felt it in full. He had, he says, a complete physical breakdown. "I just got sick. I had to rest and lie down for a while, you know?"

He couldn't do anything, he says, for more than two months. It's not exactly that he felt he was dying, he says, nothing quite so dramatic. And yet, he says, "I remember being liberated by the morbid realisation of it." And that's when he tells me that me, him and everyone we know are going to die.

"I've had friends who've had really traumatic health scares. I've lost family members. [In] all these things, you experience your own fragility. It makes you take a different view."

It made him realise how silly the idea was that "the work survives", because what good was that? "It's not about 'my art will live forever'. It's about what we pass on."

And so, he says, it made him seriously work on *Englistan* and finally get it made, something he'd meant to do for the past seven years. He wrote a *Guardian* essay about his experience at passport control. He gave a diversity lecture to parliament. He started hosting dinners for up-and-coming artists who were being hosted by no one. He started speaking out.

"I'm not saying I live consistently this way," he says, "but I feel I know what the goal is now. That feels clearer to me."

What Ahmed feels now, most of all, and the thing we've lost, is the idea we don't each have to change the world. We just have to tweak it and hope that's enough.

"We've lost sight that everyone's just making this incremental contribution. But it should be 'I'm now going to pick up the baton and carry on.' And that takes the pressure off. Like, you're not gonna fix the fucking world."

All you need to do, he says, is try. GQ

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‘How could you not be involved in the black experience if you’re a black person?’

MARTINE SYMS

‘Made In LA, 2016: A, The, Though, Only’ (2016) by Martine Syms at Hammer Museum, Los Angeles

‘This is a good time to be an artist’

For 30-year-old Angeleno Martine Syms, there’s the world as it is and the world we see through our screens. Between the two – bridging, informing, demanding self-awareness – is her remarkable work. In an age where young talent has to take a stand to stand out, we meet the multimedia installationist who’s speaking loud and clear

Story by **Dylan Jones** Photograph by **Jeff McLane**

'Made In LA, 2016: A, The, Though, Only' (2016); (opposite) Martine Syms in her LA studio, 2017

Sativa Football Club play every Sunday on a tiny five-a-side pitch on the fringes of Cypress Park, a largely Latino area of northeast LA. This is where I found the artist Martine Syms one hot Sunday in late April, as she went through her stretches on the touchline. She plays in midfield and has done since the mixed-sex Sativa team (a reference to the cannabis plant) came into being a few years ago. They're about to start competing in a local league, an inevitable formalisation of the team's seemingly innate competitiveness.

Syms herself is certainly competitive. Home-schooled by her parents, she realised from a relatively early age that she wanted to be an artist, that she needed to make things, to make a difference. Critics call her work mischievous and when you meet her you know why, as she has a precociousness and an intellect that is full-on. She's not arrogant, but she's already in your face.

More importantly, in the art world, she is hot – white-hot cool – and the name to drop in private view circles right now. If you thought Jordan Wolfson was cool, then think again, as Martine Syms is cooler. Her work has been exhibited and screened extensively, in the Museum Of Modern Art in New York, the ICA and the Studio Museum in Harlem, and next month it's coming to London.

Born in 1988 in Los Angeles, she uses the city's obsession with image delivery as a way to frame her work, primarily using video and performance to examine representations of blackness. Her work confronts identity, voyeurism, feminism and heritage, with slogans, manifestos and advertising tropes, exploring the gulf between lived experience and its representation, and the way in which black identity is constantly being shaped through the experience of surveillance, and how technology mediates perceptions of race. For instance, the press release for one of her shows mentions one particular riff she had been inspired by: "Everybody wanna be a black woman but nobody wanna be a black woman," which was adapted from a Dave Chappelle sketch and contrasted wanting to "be" (as in appropriating) with "being" (as in living it, and all that entails). Another piece imagines what an average day might look like for a young black woman in Los Angeles in 2050. She uses all kinds of touch points, all kinds of prosthetic memories, and her work is genuinely multimedia – using photography, performance, billboards, triptychs, found material, pop ephemera, films, avatars and audio to create "imperfect tapestries of moments in other people's lives".

Disruption in the art world is not exactly a new seam. In fact, for the best part of a century it's actually been viewed with some suspicion, as contextualisation soon became just another discipline, like sculpture or film. Agitprop now rules supreme, though, as artists ride the wave of woke, measuring their work by an algorithm that plays havoc with tradition. This is a world created by Barbara Kruger, by Jenny Holzer and by a million smartarses on Instagram. It's art that forces you to evaluate yourself before being allowed to appreciate it. But Syms does it better than most.

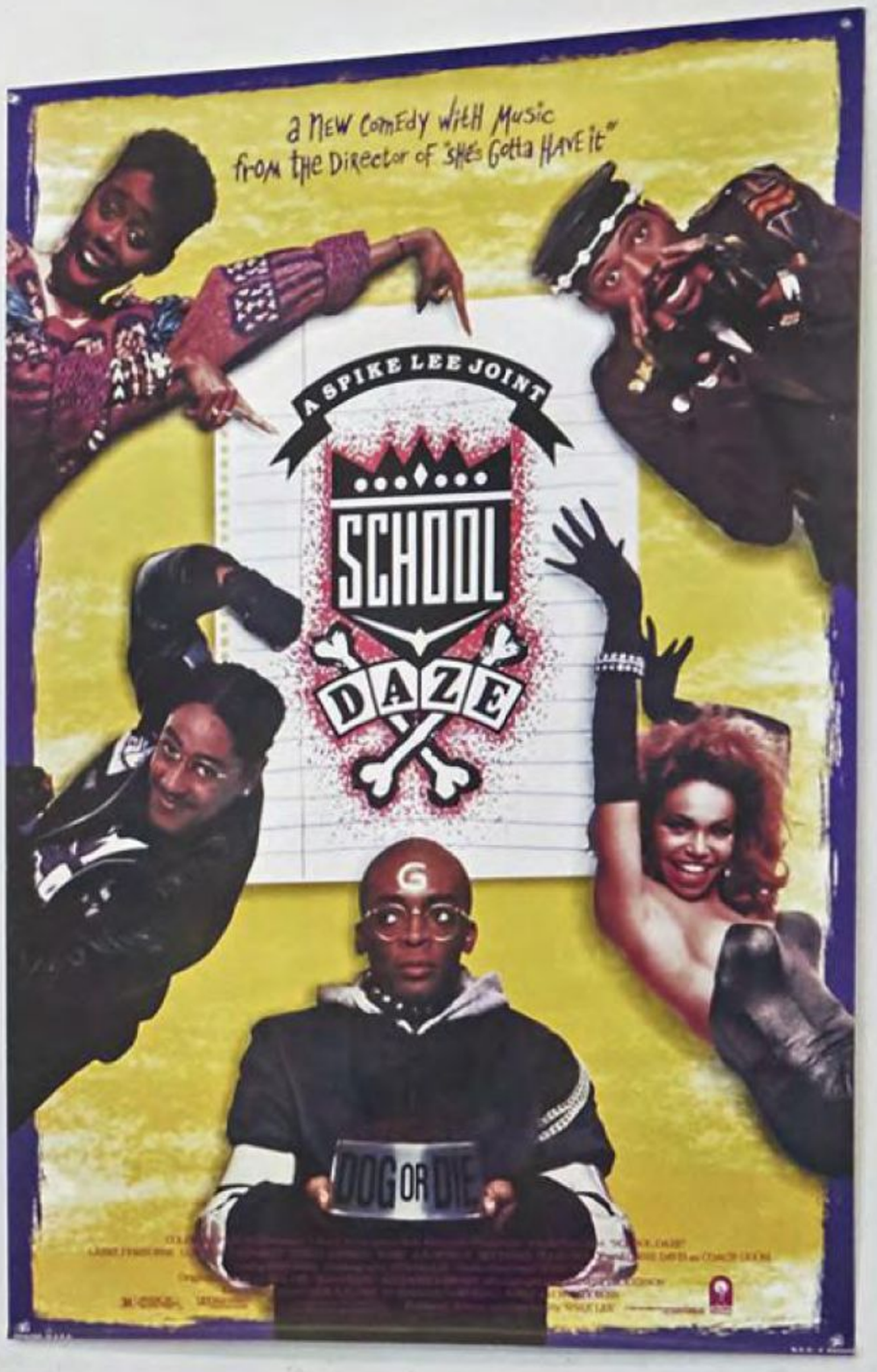
"This is a good time to be an artist, as there's a lot going on," she says. "It's kind of crazy. I guess it's important for me to be timely, to respond to my time. I think it's odd when people are ahistorical and not with their peer group. Their desire to be in another time seems escapist to me. I understand it, yeah, for sure. A lot of things suck right now. But then again, they always have. But I just reflect on my life and my experience and try to tie that into a larger framework. That's my goal. And I guess I like technology. I'm very forward-looking in a sense. I like speculation and I like computers. And I guess that's emblematic of my generation."

Syms first became interested in art through music, her generation's version of punk – The Germs, Dead Kennedys – and skate culture. As a teenager she watched *The Decline Of Western Civilization*, Penelope Spheeris' masterful 1981 documentary about the LA punk scene, discovered John Waters, read *Please Kill Me* and started fantasising about self-expression, about becoming someone who made things rather than just consumed them. She went to a pre-college programme at >>

'Narcissism is very important. To get somewhere you have to be a little self-indulgent'

Photographs **Manfredi Gioacchini; Jeff McLane**

MARTINE SYMS



‘Project 106’ (2017) at the Museum Of Modern Art, New York

>> CalArts called CSSSA (California State Summer School For The Arts), started making ’zines, worked in the film and video department and devoured movies. Between the ages of seven and 12 she was home-schooled, which began her sense of independence. “My parents were concerned it might make me insular, so they put me in a lot of extracurricular activities, such as soccer, art and ballet,” she says. “They were religious, so they made me go to church all the time too.”

She first started calling herself an artist when she attended CSSSA, where she started to get a sense of what an artist was and why she wanted to be one. She devoured the work of Richard Prince, William Eggleston and Diane Arbus, gradually getting the confidence to make work herself. “There’s a lot of shame associated with being an artist,” she says. “It’s indulgent. You have to have a high sense of yourself. Like, I have these great ideas.”

Ambition got the better of her and following stints at The School Of The Art Institute Of Chicago and Bard College, she worked for a production company, then an ad agency (where, bizarrely, she wrote a VMA speech for Kanye West), before realising that she actually wanted to get her work in front of people. “I was really interested in working on stuff that was big, that a million people are going to see.”

One of things you notice about Syms is her complete lack of embarrassment about the possibility of being successful. She knows she’s good and she wants the world to agree with her.

“Narcissism is very important to an artist,” she says. “Very important. I say this to students a lot. Don’t be afraid to be narcissistic. I think that’s the thing. I’m not telling everybody to be a narcissist, but I’m saying, in order for you to get somewhere you might have to be a little bit self-indulgent – you can always reel it back in – but if you don’t go all the way there, it’s just not going to be that interesting, for you or whoever else is looking at it. So, yeah, I don’t think you can even start to be an artist if you’re not somewhat narcissistic anyway! You already have to struggle with it. You have to think highly of yourself, be somewhat grandiose, to think this idea is good enough that other people will look at it.”

‘A lot of things suck. Then again, they always have. I try to tie my experience to a larger framework’

Even though her work seems to suggest the opposite, Syms doesn’t believe that “art is a very effective protest when you’re trying to change legislation, for example. I think it’s important to visualise things, like any kind of social movement throughout history, but I’m not interested in my work being used that way. Obviously I have politics, but me making a video isn’t going to change the law.”

She does, however, think it’s impossible to be a black artist these days and not be involved with the black experience. “How could you not be involved in the black experience if you’re a black person?” she asks. “I don’t think there’s one way to talk about it, but I don’t see how anyone could get outside of themselves in that way. How could you? Even for a white, male artist, how is he not being a white male? And that experience, and the privileges that come with that, how is that not a part of the work on some level? Things are changing and there are many more voices these days, but then from an economics point of view, they get paid more for their shows.”

Syms also believes that the term “post-black” is a misnomer, as is “postcolononialism”. “Yeah, I just mean that both are still happening,” she says. “I understand the desire for the ‘post’. It’s more of a marker. It’s a way of theorising about a certain period of time. You know people talk about a post-Civil Rights, for example, but it’s still ongoing. I think many people, all around the world, are still subjected to the remnants of colonialism.”

It is perhaps no surprise that even though she is an LA artist, Syms feels as if she is in something of a vacuum. While there has been a huge migration of artists from New York to LA – particularly from Williamsburg and Red Hook – she doesn’t feel that they have coalesced enough to form a scene and she feels atomised. But then while she says she is a highly social person, being alone has meant she has become highly focused.

For the time being, focusing is all she needs to do, because right now Martine Syms is where it’s at. Her trickster quality is what’s propelling her now, her art a pivot to greater glory, on or off the football pitch. **GQ**

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MARTINE SYMS IS SHOWING FROM 6 SEPTEMBER – 20 OCTOBER AT SADIE COLES HQ, 62 KINGLY STREET, LONDON W1. *SADIECOLES.COM*

Photographs **Mark Blower; John Wronn; Blaine Campbell** Images courtesy of **Audain Gallery; Bridget Donahue Gallery; Sadie Coles HQ; Martine Syms**

‘I want to work on stuff that’s big, that a million people will see’

‘Borrowed Lady’ (2016-2017) at Audain Gallery, Vancouver; (above) ‘Fact & Trouble’ (2016) at the Institute Of Contemporary Arts, London

Paul Devoe, 54, awaits execution at the Allan B Polunsky Unit in Texas, having shot dead six people in 2007. He believes the murders would not have happened if he hadn't had a gun, 14 March 2018

THE SHOOTERS

In America today, mass shootings remain the most terrible metric that distinguishes the country from the rest of the world. And thanks to a 22-year Federal ban on researching their causes, getting inside the minds of those responsible is largely the work of private investigators. For British journalist Alex Hannaford, who lives in Texas with his wife and daughter, when fear of the next attack became acute, he wrote to the 50 perpetrators currently incarcerated to find out how much danger he and his family face. Twelve wrote back...

Photographs by **James Breeden**

‘Instead of trying to
talk to my father,
I shot him, my mother,
my brother-in-law,
a guy who worked with
him and all the others’

Parkland is an affluent city of 30,000 people, 40 miles north of Miami on the edge of the Florida Everglades. Families once moved there for its safe neighbourhoods and good schools. One former mayor said life revolved around its open spaces and fields. It was also one of the safest cities in Florida – but that all changed on Valentine's Day 2018 at 2.19pm.

That's when 19-year-old Nikolas Cruz was dropped off by an Uber driver outside Marjory Stoneman Douglas High School, where he was once a student. Carrying a duffel bag and backpack, Cruz walked into a three-storey building on campus and set off a fire alarm. He pulled a Smith & Wesson M&P15 semi-automatic rifle – a weapon he'd purchased legally – out of one of the bags, and at 2.21pm began firing at students in the ground-floor corridor.

After the shooting, the Broward Sheriff's Office would produce an animated timeline of Cruz's movements inside the building. He's represented by a black dot with a small line denoting his weapon; students are green dots, staff are blue. As Cruz's bullets hit his victims, the colour of those dots change – yellow for the injured, purple for the dead.

Thirty seconds after Cruz first opened fire, three dots turn purple, representing three students he killed in a classroom doorway. He then injures another further down the corridor before turning and standing in the doorway of another classroom and firing, killing one and injuring three. It's a rudimentary graphic but its simplicity echoes the ease and efficiency with which Cruz was able to cut short the lives of 17 people. By 2.27pm – just six minutes and 20 seconds – it's all over and his avatar exits the building.

Scot Peterson, a former sheriff's deputy who worked as an armed guard at the school, remained outside during the entire shooting. He later resigned in disgrace.

When nothing changed in America after the Sandy Hook Elementary School mass shooting in Connecticut in 2012 – in which 20 children between the ages of six and seven and six staff members were killed – it seemed like it never would. So wedded is the US to its constitutional Second Amendment, even the slaughter of innocent first and second graders was a price worth paying to own a gun with little restriction.

Nothing changed, either, after the worst mass shooting in US history when, last October, 64-year-old Stephen Paddock fired into a crowd of 22,000 concertgoers in Las Vegas from his hotel window, killing 58 and injuring more than 800. Unfathomably, the Las Vegas shooting seemed to drop off the news agenda as quickly as it had arrived.

But something was different with Parkland. Perhaps it was the reaction of the students who survived that made it exceptional, but the wave of gun-control activism they have spearheaded since has been palpable. Eighteen-year-old Emma Gonzalez, with her head shaved and wrist full of friendship bangles, and serious, clean-cut David Hogg, also 18, have unwittingly become the movement's most recognisable leaders, tirelessly campaigning to address the crisis of gun violence in America.

The morning after Parkland happened, my wife sat in the office at our house in Austin, Texas, emailing the headteacher at our six-year-old's school, to ask how she planned to keep the students safe. "We agonise about sending our only child into a setting where she can be the victim of gun violence," she wrote. "It's heartbreaking and we feel powerless." She asked about so-called active-shooter drills on campus and what was being done to protect the school.

I'd already been working on this story about mass shootings for a month before Parkland and while my wife was emailing our little girl's headteacher about gun safety,

The Vegas shooting dropped off the news agenda as quickly as it arrived

I was in the other room Facebook messaging with a man, now in his twenties, who, eleven years earlier, had taken his stepfather's Winchester .270-calibre bolt-action rifle and three boxes of cartridges to his high school, stood in the tall grass in a nearby field and fired into a classroom.

Chad Escobedo hadn't killed anyone that day, and because he was sentenced as a juvenile he had now done his time – a little under six years – and was happily living and working in the Pacific Northwest. I wanted to know what this would-be mass murderer had to say about one of the worst school shootings in US history.

America has the same conversation after each mass shooting, I told him – the inevitable debate about gun control versus mental-health care (rarely both at the same time). It becomes factionalised, politicised and nothing changes. Then the next mass shooting happens. But it occurred to me that the one person we never speak to about mass shootings is the mass shooter himself (and it is, almost always, a him) – perhaps because they too often kill themselves or are dispatched by police. But if we could, we might ask them this: what would have stopped you doing what you did? You tell us. Would it have been some kind of counselling? Would it have been legislation that could have stopped you getting hold of the weapon that caused so much destruction? And what was it that drove you over the edge?

In 2012, researchers at Stanford University began compiling a database listing every mass shooting in America since 1966, creating a single repository for as many reports of mass-shooting events as they could collect online.

Cross-checking, where possible, with individual prison rosters, I found that there were around 50 mass shooters still languishing in prisons across the US. I sent letters to each of them asking them that same question: what could have stopped you doing what you did?

Twelve shooters responded.

Although the American Medical Association has described gun violence as an epidemic, since 1996 the National Rifle Association, America's most powerful gun-rights organisation, has striven hard to obliterate this assessment. That's the year it successfully managed to lobby the Republican-dominated Congress to tack on an amendment (the so-called Dickey Amendment, named after its author, Representative Jay Dickey) to a spending bill that limited funding for any gun-related research by America's health-protection agency, the Centers For Disease Control And Prevention (CDC).

Troublingly, Mark Rosenberg, the man who was leading the CDC's studies into gun violence at the time, said he thought the work the organisation was doing could have saved hundreds of thousands of lives. But in the wake of Parkland, for the first time in more than 20 years, Congressional leaders have moved towards lifting the federal ban.

In the interim, though, it's been up to state governments and private institutions to carry out research. That data has shown that mass shootings are contagious and predictable and that many killers share certain characteristics, such as a history of domestic violence.

In 2013, Congress defined mass killing as three or more murders in a single incident, but definitions of mass shootings differ. The *Washington Post*, which publishes a mass-shootings tracker, defines it as four or more people killed by a lone shooter. It excludes incidents tied to gang disputes, robberies or those that take place exclusively in private homes. The FBI doesn't officially define mass shootings, but in the Eighties it established "mass murder" as four or more victims killed in one event in one location. The definition of a mass shooting used for the Stanford database is much broader: >>

Luther Casteel, 60, killed two and wounded 16 in a barroom shooting in 2001. He is serving a life sentence at the Menard Correctional Center, Illinois, 4 April 2018

>> three or more shooting victims, not including the shooter himself. It can't be related to gang violence, drugs or organised crime, but there doesn't have to be a single fatality.

Including shootings where nobody dies is interesting and I decided to use this definition as well for the following reason: if someone shoots up their school with a bolt-action hunting rifle, injures ten students with glass and shrapnel, but no one dies, does that count as a mass shooting? I think most people would agree that it does. That is, after all, exactly what Chad Escobedo did in April 2007.

Escobedo wasn't hard to find – and he seemed willing to talk. He was 15 years old when he took his stepfather's hunting rifle to Springwater Trail High School in Gresham, Oregon.

The school was locked down and surrounding streets closed while police, some with sniffer dogs, swarmed the building. Less than half an hour later, Escobedo was already at his house, confessing to his mum and stepfather. But news reports described anxious parents waiting for news in their parked cars on the other side of the police cordons.

One father received a text message from his son. It read, "Our school was shot with a rifle but I'm OK. I'll call you when we are out of lockdown."

Escobedo told police he was angry with two particular teachers and also annoyed with his mother for not letting him live with his biological father. He was inspired by a television documentary on the Columbine High School shootings – the massacre that occurred in 1999 in Colorado, in which two boys killed 12 students and a teacher before taking their own lives. Escobedo's teachers and fellow students said they were shocked; none could have imagined he would do it.

Of the ten students he injured that day, one required surgery to her neck, while another needed shrapnel and shards of glass removing from her wrist.

When the shooting happened, the photograph the local media used of Escobedo was of a young, fresh-faced, all-American teenager smiling for the camera. Today, on Facebook, little has changed. Now eleven years older, his pictures show him posing in the gym, hiking in the Pacific Northwest, rock climbing and practising archery. His posts reference his love of God, weightlifting ("muscle is my girlfriend") and football.

Seeing the little green dot appear next to his name in the Facebook Messenger window, I typed: "Looking back, is there anything you think could have been done to stop you doing what you did? Was counselling available? Would you have taken it if it was and do you think it would have helped?"

"I did seek counselling prior to my crime," he replied. "But the counsellor never took heed [of] what I was talking about, my problems, issues at home, everyday teenage obstacles really."

'I only had access to a gun because I knew where my stepfather kept one'

Escobedo said he may not have gone through with his attack if someone had noticed his behaviour. "What about access to guns?" I asked. "What about legislation to keep guns locked up or improved background checks?"

"I think background checks do enough work," he said. "Convicted felons can't access them. Keeping guns from people is never going to happen, especially in the US. The only reason I had access to a gun was because my stepfather owned one and I knew where he kept it."

Then, Escobedo articulated what I'd been thinking for some time. "If there were a law that said to lock firearms up at home, I think that would've prevented me from using his rifle. Children and teens can usually access a firearm if there aren't any deterrents such as trigger locks or ammunition containers."

In the UK, where it's perfectly legal to own rifles and shotguns with a firearms licence, you have to keep them locked up. The gun safe has to be bolted to a wall, the key kept separately and the licence holder should be the only one who knows where it is, otherwise that licence can be revoked. Sure, locking guns up won't stop all mass shootings – the Las Vegas shooter acquired his arsenal of firearms legally – but it'll certainly stop some.

We often hear from Second Amendment advocates that if guns weren't available, the perpetrators of these mass shootings would simply use other weapons, such as knives or homemade bombs. What did Escobedo think?

"There will always be terror in the world," he wrote. "We can't hide from that truth. Bad people will come and go and there will be good men to stop them. All sorts of things can be used as a weapon; you can make weapons easily [if you take] the time and effort to figure it out. But disarming a nation will not help at all. I can no longer defend myself when in my own home or out and about downtown. I can't carry; I'm defenceless. So I sure as hell wouldn't want any good samaritan next to me to be defenceless as well."

A few years after he shot up his high school, Escobedo was concerned that he couldn't own a gun. To someone living in Britain, this may sound absurd. You have to live in America – as I have for the past 15 years – to understand the importance of the Second Amendment to

Carthage nursing home shooting, 2009, eight dead, three injured
Robert Stewart, 45, is believed to have attacked Pinelake Health And Rehabilitation in North Carolina to kill his wife, who worked there.

Sandy Hook, 2012, 28 dead, two injured
Twenty children aged six to seven and six school staff were killed in Connecticut by 20-year-old Adam Lanza, using a rifle belonging to his mother, who he also killed, as well as himself.

Dylann Roof, 2015, killed nine people
White supremacist Roof is awaiting execution after gunning down nine black parishioners at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina.

Photographs **Eyevine; Getty Images; Splash**

some people. There are in excess of 300 million guns here – more than enough to arm every man, woman and child – so there's a peculiar logic in thinking that you might feel safer with that many armed people around. (The facts, on the other hand, don't back that up. Around 30 studies show more guns means more crime. There is far less research demonstrating that guns help.) More disconcerting, perhaps, is hearing that logic from a would-be mass shooter.

Escobedo's responses seemed dry. A few weeks later, I persuaded him to talk to me on the phone. He was chatty, friendly and it seemed like he genuinely wanted to help. I wanted to understand what drove someone to the brink; what goes through the mind of someone who decides to carry out a mass shooting.

"I think they're ignored, not listened to," Escobedo told me one evening. "There are many cases besides mine where mass shootings happened and they found the perpetrator was taking antidepressants or certain drugs. I wasn't on any drugs. But I wasn't trying to kill anybody; I was trying to instil fear into the public."

He came from a good family, he said, and at the time he was living with his mother, stepfather, sister and brother. There was no violence in the household, but he was developing depression and descending into a state where he felt like he wasn't there, that he didn't belong.

"I felt trapped, like I was in a cage," he told me. "I wasn't liking school. I was never a straight-A student but I didn't get bad grades. But there was this teacher who was always on my case about certain things. I was texting girls in class and he tried taking my phone away. I called him some names and a feud developed between us. I started failing his classes. I liked soccer but they wouldn't let me play on the team. It was getting to the point where it was a burden to get up in the morning to go to school. I felt like no one cared what I wanted in life. They thought I was just being an adolescent."

He remembers a particularly bad argument with his stepfather in which he said he wished he was dead and would go to hell. He went to his bedroom, took a pen and drew a swastika on his left palm. "I'm not a racist, but I knew it was offensive and I did it out of anger. My stepdad found out and started yelling at me, telling me it was the Devil's sign. One morning shortly after that, I grabbed his gun from the closet. It was a 10lb hunting rifle and packed a lot of power – enough to take down a moose."

Escobedo said when he stood in the field that day and started shooting into the classroom, he felt an out-of-body experience, as if he was watching himself do it. "In jail, even the counsellor was saying that other people in similar situations said the same thing – that it was like their bodies had taken over. Now I feel, in a way, like I was influenced by something darker."

Shortly after talking to Escobedo, letters from other mass shooters began arriving in my post-office box.

In 2013, the FBI published a study of the 160 "active shooter incidents" that occurred in America between 2000 and 2013. Its findings made interesting reading. All but two incidents involved a single shooter. In at least nine incidents, the shooter first shot and killed a family member or members at home before moving to a more public location to continue the killing spree. Only six of the shooters were female. And in 40 per cent of cases, the shooters took their own lives. Also, the gunmen in 12 of the 14 high-school shootings that occurred were students at the schools.

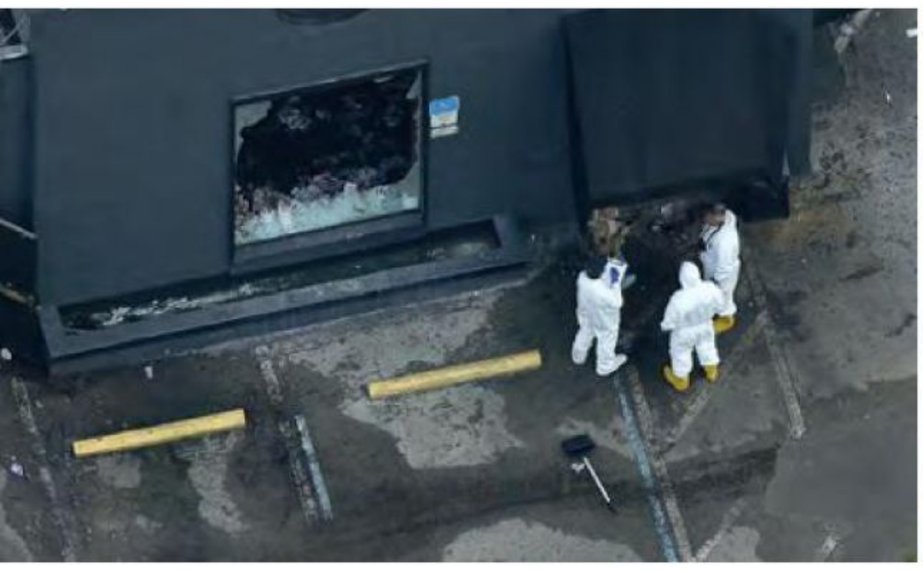
Jonathan Metzl, director of the Center For Medicine, Health And Society at Vanderbilt University in Tennessee and an expert on gun violence, told me that, before we can deduce anything from what the mass shooters I'd been in touch with said, you have to consider this: that there have been dramatic changes over the past decades in not only what constitutes a mass shooting, but also the types of weaponry used. "What may have been considered a mass shooting then isn't now," he said. "And there is far wider availability of semi-automatic rifles today."

Metzl said the AR-15 has fundamentally changed what mass shootings look like. The body counts are higher, the acts themselves often far more spectacular. The "copycat phenomenon" has meant mass shooters attempt to outdo each other. The kinds of shootings we saw even in the Nineties barely make the news any more. "Even the recent shooting at a Waffle House in Tennessee [in which four people were killed], we know that within two weeks this will fall out of the news cycle," he said. "People are desensitised."

What's particularly interesting in the interviews that follow, Metzl said, is how critical the older generation of mass shooters seem to be towards the younger generation. It's a club, he said, of which the older generation don't seem to want to be a part.

The other thing of note is how articulate some of the killers are. "They're in prison so they're probably getting mental-health treatment. Some of the perspective they now have may result from being in a much more structured environment," he said.

The most interesting thing we can learn from what these shooters tell us, though, is not broad generalisations about mental illness or guns, Metzl said, but is much more about the particulars of the individual cases. "What were the stressors? Why did they do it? The answers to these questions are >>



Orlando nightclub shooting, 2016, 49 dead, 53 wounded
Omar Mateen's attack on a gay clubnight resulted in 49 deaths. At the time it was America's deadliest strike by a lone gunman.

Las Vegas shooting, 2017, 59 dead, 851 injured
Stephen Paddock fired more than 1,100 bullets into a crowd of 22,000 people. Investigators found 23 rifles and a handgun in his hotel room.

Marjory Stoneman Douglas High School shooting, 2018, 17 dead
Florida school shooter Nikolas Cruz, 19, bought his rifle legally. A day after the massacre, a prayer service was held in Coral Springs.

GQ's Alex Hannaford spoke to Luther Casteel at the Menard Correctional Center, Illinois, where he has been imprisoned since 2002, 4 April 2018

‘After I shot up the bar I left there as Satan. If a cop, or Jesus, would have stopped me I’d have killed their ass dead’

>> invaluable. Because many mass shootings result in murder-suicide, we usually don't get the chance to ask them."

I was now about to get the opportunity.

The first letter I received was from Silvio Izquierdo-Leyva. In December 1999, Izquierdo-Leyva, a 36-year-old Cuban immigrant who worked as a housekeeper at the Radisson Bay Harbor Inn in Tampa, Florida, burst into the hotel, which was crowded with American football fans, then gunned down four co-workers and shot a fifth person as he was trying to escape. Izquierdo-Leyva was sentenced to life in prison without parole.

He wrote saying he wouldn't do a face-to-face interview. But his scrawled letter, sent from the Columbia Correctional Institution in Wisconsin, did say that looking back he thought his co-workers could have prevented the attack from happening, that if his behaviour in the workplace had been reported it may not have happened. If guns weren't available to people with mental problems, Izquierdo-Leyva wrote, mass shootings would be reduced to isolated cases at worst, "since knives would be stoppable and homemade bombs need materials and work, which can be detected before they reach their goal".

Another letter was from Robert Stewart who, in 2009, aged 45, opened fire at a North Carolina nursing home, killing eight people, and as a result was sentenced to life in prison. He said he didn't remember the incident as he was on prescription medication at the time, but that all the firearms he possessed were bought legally.

"There's a serious mental-health issue here in the United States," he said. "The government keeps dancing around the issue. Their solution is to put mental-health patients in regular prison."

A few weeks later, Stewart wrote back saying he wanted me to know that he stood behind the Second Amendment. "That's the only way the people can keep the government from become tyrants," he said.

One letter was from Eric Houston, who in 1999, aged 20, killed his former teacher and three students with a 12-gauge pump-action shotgun and a sawn-off rifle. It became known as the Lindhurst High School shooting and a California jury sentenced Houston to death. In his letter to me, he said mass shootings happened because of "underlying reasons" such as "depression, anger, isolation, money and family problems".

He added: "I've tried to keep my eye on mass shootings, from Columbine to the Las Vegas shooting that just happened. Animosity, hopelessness and lack of compassion will always be an issue."

Houston said that he hoped guns would one day be outlawed to the general public and that only a Taser or pepper spray would be available for home defence. "The only people who need guns are the military and state national guard, I think."

As for his own crime, he wrote that if counselling had been available it may have helped: "But I was dealing with my own demons and one day in 1992 they got the better of me."

Some letters were short, but still illuminating. Robert Smith carried out a mass shooting in Arizona in 1966, which was believed to be a copycat killing of what's often cited as the first school shooting in US history. That took place earlier the same year at the University Of Texas at Austin when, after killing his mother and his wife at their homes, Charles Whitman climbed a tower on the university campus and shot and killed 14 people, wounding 31 others, before being shot dead by police. Smith's copycat shooting in Arizona left five dead and one injured.

On a blank postcard, Smith wrote thanking me for my letter, adding, "I strongly suspect your missive represents a mass mailing to mad-dog killers across this country... I wish you good fortune with your enterprise,

'I wasn't trying to kill anybody. I was trying to instil fear. No one cared what I wanted'

which sounds most worthwhile. However, I must respectfully decline to participate as my raving lunacy renders my opinions on any subject altogether worthless."

I wrote back to see if I could change his mind and interview him in person. In an equally short response, he replied: "I can muster no enthusiasm whatsoever for chatting about crimes and criminals or the evil that lurks in the hearts of men. Regarding my own damnable atrocities, I can assure you such would be as distressful for me to relate as for you to hear, if not more so. My advice: leave the Americans behind to merrily murder each other, for clearly such is the fate we were born for."

Some of the letters contained nothing of substance; others said they couldn't talk, on instruction from their lawyers. Richard Farley, who in 1988 shot and killed seven people in his workplace and is housed at California's notorious San Quentin prison, wrote to say, "Years from now, after my appeals are over, I may be interested in giving my opinions on motivations. But not now."

Andrew Wurst, who was 14 when he killed his science teacher and wounded two students at a middle school dance in Pennsylvania in 1998, wrote to say he couldn't help with this story "out of respect and consideration for my victims".

Another, who asked to remain anonymous, wrote that, "One's will is the true weapon, but I believe that better mental-health services are one of the most obvious and surest ways to have a meaningful impact."

I didn't hear back from Jared Loughner, who killed six people and injured Representative Gabby Giffords in Tucson, Arizona in 2010; nor did I get a response from James Holmes, the Aurora, Colorado cinema shooter; or Dylann Roof, the white supremacist who slaughtered nine black people at a Charleston church in 2015.

One mass killer who replied, William Hardesty, agreed to talk to me on the phone from prison. He wrote saying he was high on drugs and alcohol at the time he embarked on a rampage in California and Michigan in 1978, killing seven, and the only thing that might have stopped it "would have been some sleep".

Arming himself with a pump-action rifle, he shot his father in the back, then waited for his mother to arrive home and shot her in the head while she was washing dishes in the kitchen. He then buried his father's body under a pile of meat in a freezer that sat on his front porch.

In the early hours of the following morning, he drove to a local bar, Abigail's Dirty Shame Saloon, and shot two men in the parking lot. A few hours later, he shot and killed his former brother-in-law and wounded another man.

Police arrived at his parents' house and heard music coming from inside. When they pushed the front door open they heard someone racking a gun. The state troopers took cover behind trees and Hardesty stepped out onto the porch with a rifle. As he pointed it towards them, he was shot in the shoulder and stomach and arrested.

A dramatic black-and-white photograph following his arrest shows Hardesty covered in blood, lying on a stretcher about to be carried into an ambulance, while journalists and TV film crews captured the scene.

An elderly man who lived next door to the Hardesty family told one newspaper that he'd seen Hardesty's father beating him in the backyard a year before the murders. "His mother had to come out and hit him in the head with a brick to make him stop," he said.

During his trial, jurors heard Hardesty had embarked on a wild two-day killing spree and that he'd killed because he was "bloodthirsty". At one early hearing he said he

wanted his attorney to "check up on the occult" and asked to be released into the custody of evangelist Billy Graham.

Hardesty's most recent mugshot shows an old man with grey hair looking solemnly into the camera lens. Since 1981, he's been known by his Michigan Department Of Corrections number: 163996.

He called me one afternoon from his cell and I asked what would have stopped him doing what he did. "I was doing drugs and going through a divorce," he said. "I was having nightmares and they got so overwhelming I couldn't think."

Hardesty said his father used to hit him on the head repeatedly with a tool from his shed. "I'd get out of work, come over and he'd grab my head. He used to call me 'Willy Lump Lump' cos I had so many lumps on my head. But he's the one who put them there. It just snowballed. I couldn't handle it. And instead of trying to talk to him – if I did, he'd backhand me – I shot him, my mother, my brother-in-law, a guy who worked with him and the others."

I asked what he would have done had the weapon – his father's gun – not been there, if he hadn't been able to access it. Hardesty said he doubts anyone would have died. "I wouldn't have got into a fight with him instead. My dad was a big man – a foot taller than me."

I asked about the Parkland school shooting, the one that was still dominating the news cycle because of a movement that quickly coalesced around surviving students to push legislators to address gun violence in America. "I usually don't watch the news," Hardesty said. "My bunkie said somebody shot somebody at school. What are people doing to them to make 'em that way? Kids can be cruel."

"How do you stop it?" I asked.

"Oh, man. Years ago schools were run by religious people and religion has gone out of schools. Let the church back into schools. They [children] don't have proper guidance. The week before I shot those people, I was talking to Christian prayer lines, trying to get help. I put myself in a mental hospital three times. I knew I was having problems with my mind, but then I'd get all cleaned up and go drinking again."

"What about guns?"

"My family all hunted. But if my father's guns had been locked up... it could have been a different story. You can't get rid of guns, but put a lock on them at least. If you have guns in your house they have to be locked up unless you are using them. That would stop a lot of people getting killed. You'd be surprised how many people don't take a drink of alcohol because the cabinet is locked."

Paul Devoe received a death sentence in Texas for a mass shooting he carried out in 2007. He agreed to an interview with me inside the prison that houses the state's condemned men.

Marble Falls is a town of about 7,000 people in the picturesque Texas hill country. It was a quiet Sunday evening in August when Devoe, then 43, became enraged after his landlady demanded that he leave her home and he embarked on a killing spree.

Drunk and high on crystal meth, he had fallen asleep with a gun lying next to him (a weapon he borrowed, he'd later insist, to protect against snakes). When he was woken up and turfed out of the house, he said he was consumed by paranoia, grabbed the gun and began shooting at random. Devoe then ran outside to his trailer to get an extra clip and bullets, but when he returned, his landlady had gone. He jumped in a pick-up truck and drove to O'Neill's Sports Tavern, a regular hangout in Marble Falls. Devoe was dressed in motorcycle clothing, consisting of a black leather vest, jacket, chaps and a cap. It was almost 8pm when he walked in and spotted an ex-girlfriend, Glenda Purcell.

The older generation of shooters seem critical of the younger ones

Devoe had badly beaten Purcell two months earlier and she had taken out a protective order against him. Inside the bar, Devoe put his hand over Purcell's eyes, held a gun to her head and pulled the trigger several times but it didn't go off. As she ran to the back of the bar, one of the bartenders, Michael Allred, calmly asked Devoe for the gun but Devoe shot him in the chest and ran. Allred died from his wounds.

Devoe then stopped at a petrol station where he bought two 12-packs of Heineken and started drinking. He claims that's the last thing he remembers.

Here's what happened next: Devoe then drove to the home of another ex-girlfriend, Paula Griffith, who lived in nearby Jonestown, a tiny town 40 minutes northwest of Austin. When he got there, he shot Griffith, her boyfriend, her 15-year-old daughter and her daughter's 17-year-old friend. Police discovered the bodies after the 17-year-old's father became worried when his daughter didn't call about a planned trip to the Fiesta Texas amusement park.

Devoe then stole a white Saturn station wagon from Griffith's house and set off on a 1,700-mile drive to New York, where his mother lived. On the way, he called her to confess that he'd just slaughtered five people. As shocking as that must have been to hear, what she didn't know at that moment was that there would be a sixth.

The vehicle Devoe was driving developed stalling problems and was "riding rough". In Greencastle, Pennsylvania he left Interstate 81 and spotted a car that he liked the look of. He stopped, entered a home, killed an elderly woman and transferred to her Hyundai Elantra. He was eventually arrested at a friend's house in Long Island after a short standoff with police.

It took a Texas jury just 20 minutes to convict him of the murders in 2009, sentencing him to death. At his trial, jurors were told Devoe began drinking heavily when he was in his early teens and was prone to violent outbursts. He abused a string of women he dated in New York and over the years was in and out of jail. He'd been on death row for almost a decade when he agreed to an interview.

Condemned inmates in Texas are housed at the Allan B Polunsky Unit, a grey fortress in the rural logging town of Livingston. It's a fairly attractive town, replete with pine trees and a vast lake.

Once through security, I was led into the bowels of the prison and down a sterile corridor to a large room that housed a bank of cells. This is where visitation hours are held. Inmates in general population can sit down face-to-face with their loved ones, but inmates in solitary confinement, such as those on death row, have to conduct visits via telephone from behind bulletproof glass.

Devoe looked much paler than he did in his booking photo a decade ago. He was unshaven, what was left of his hair shorn and he gave me a toothless grin – due, I discovered, to years of crystal meth and alcohol abuse – when I introduced myself. His short-sleeve prison scrubs revealed tattooed paw prints on his right arm (his nickname when he was younger was "Wolf" because he used to work a nightshift at a bakery) and the names of two of his children adorned his other arm and chest.

He told me that when he called his mother after the murders, he also told her that he'd been speaking to his dead grandmother – as if she was still alive.

He said he'd been suffering from depression, had been in and out of hospital having treatment for a snake bite and that the night of the murders he'd drunk a litre of rum and smoked half an ounce of crystal meth.

Devoe was a convicted felon before he embarked on his killing spree and so by >>

>> law he shouldn't have been able to access a gun. But he said his work partner was out of town at a wedding and he had a key to his house and knew where he kept his weapon.

I asked what he would have done had he not been able to find the gun. Would he have used a knife instead?

"No," he said. "If I hadn't had the gun, it wouldn't have happened. I wouldn't have jumped in the truck that night and left."

Devoe told me his childhood had been rough, that his father was an alcoholic and had beaten him for things his siblings did wrong. Sometimes he'd keep the young Devoe back from school because of the bruises.

"Even to this day, I get panic attacks. I'm on psychotic medication," he said. "If I hear two guys arguing in here [in prison], I start freaking out. I have a panic attack. I try to turn up my radio, put the headphones on to avoid it, but a lot of the times I can't. It's too late. My heart starts racing, I start sweating and I get shaky."

I asked whether psychotic medication could have changed the outcome ten years ago.

"I believe so," he said.

"You're in the unique position," I told him, "of knowing what came over you the moment you decided to grab that gun and go out and kill six people. Can you describe it, that feeling?" I asked.

"Oh, God," he said, sighing. "Fear. Loneliness... Yeah. Depressed. It's hard to explain."

"But you don't get those feelings any more?" I asked.

"Yes, I do."

In many ways there are similarities between what seemed to drive Paul Devoe to the brink and what drove Luther Casteel to kill two people and wound 16 others in a gun rampage in an Illinois bar in 2001. Casteel was sentenced to death a year later, but when George Ryan ended his four-year term as the state's governor in 2003, he granted clemency to all inmates on death row, claiming the system was unjust. Casteel's sentence was commuted to life.

The incident for which he'll eventually die in prison happened in the town of Elgin, northwest of Chicago. Casteel, then 42, had been kicked out of a bar by two bouncers for harassing women, but before he drove home, he vowed revenge. He shaved his head into a mohawk, put on a combat jacket and returned with a .357 magnum in a shoulder holster, a nine-millimetre pistol in a belt and a sawn-off 12-gauge loaded with buckshot.

I went to visit Casteel at the Menard Correctional Center, an hour south of St Louis, Missouri. He's now housed in general population with other inmates and as such I was able to interview him in person across a metal table. Now 60, Casteel still cuts an imposing figure and during the hour I spent with him, I saw occasional flashes of the temper that he says is the reason he is here.

He told me he has suffered from depression all his life, but wanted to make clear from the outset that he offers no excuse for what he did. "However, I do offer reason," he said. Casteel claimed he went to a behavioural-health clinic in the late Nineties seeking help, but that the doctor became intimidated by him and ended up calling the police.

There's no way to verify this, no records to check because no crime was committed. But Casteel still sees this as a catalyst that saw him ultimately spiral out of control. "I have an extremely antisocial personality," he said. "It's deep within me, not superficial, where it can be seen, and I have contempt for the police and society in general."

Of the 50 mass shooters contacted by Alex Hannaford, 12 responded

'I was dealing with my own demons and one day in 1992 they got the better of me'

Casteel was stockpiling weapons and ammunition well before the incident in the bar and was preparing for something "much bigger", he said. What, exactly, he wouldn't say, but he would offer this: "I was arming up for an eventual death stand."

He insisted that the night in question, though, was not premeditated. He didn't take any guns with him when he went to the pub initially, but he told me that when he was thrown out by bouncers, he felt slighted: "This was the trigger."

Casteel gritted his teeth and stared into my eyes. After he shot up the bar, he said, he "left there as motherfucking Satan. If a cop would have stopped me, or Jesus, I'd have killed their goddam ass dead."

Born into a family of – as he puts it – "chronic welfare recipients who were anti-social, anti-education and didn't give a damn about us kids", Casteel grew up with his two brothers on the streets of Chicago. His first arrest came at the age of 12 and he was in and out of juvenile institutions for most of his teenage years. There, associating with older criminals, enabled him to "learn the game". Even today in Menard, he is incarcerated with men he has known since he was 13.

He has read about other mass shootings over the years. One in particular, he said, made him particularly sad, when the then 21-year-old white supremacist Dylann Roof shot and killed nine black worshippers at the Emanuel African Methodist Episcopal Church in Charleston, South Carolina in 2015 – including the senior pastor and state senator Clementa C Pinckney.

"Somebody poisoned that kid to make him hate people like that cos it's just not a natural thing to hate people because of their colour," he said. "And there's this boy who now sits on death row in a federal penitentiary somewhere [when in fact] they should have his mother and father on death row."

For Casteel, it's very much about nurture, not nature. Mass killers are not prewired. So what about Casteel's own parents? Did he think they were culpable?

"They should have been hanged," he said. "The prison authorities came to me in 2005 when I was in state penitentiary to tell me my dad had died. You may as well have told me it was raining outside because it made no difference to me whatsoever."

Casteel said his parents poisoned him and his two brothers. He was 13 years old when he first shot a gun. He'd steal to get money to eat and would sleep under porches, on rooftops, in garages and when he started finding guns in the houses he had robbed, he began using them to carry out armed robberies too.

So what about guns, I asked. Would he have committed the crimes for which he's now serving a life sentence if he hadn't been able to access them?

"I hear a lot about gun control and truly it's laughable," he said. "You will never ever rid the United States Of America of guns. Guns are all over the street. Did I have to get a background check to get an eight-ball of cocaine? No. All I had to have was a little money. There's so many guns in this country it's just pathetic. It's asinine."

Jonathan Metzl, the gun violence expert I'd spoken to at Vanderbilt University, said it's a fantasy to think that a single pill or a specific psychiatric treatment could stop somebody committing a mass shooting. And mass shootings can't be solved by only addressing mental illness or guns. "It's multi-factorial," he said.

"In the US, we have nearly 40,000 gun deaths a year. It's astronomically higher than all other comparable countries. It's frustrating when people say, 'There is no one law that would reduce gun deaths so let's do nothing.' You can have safe storage practices. You can have universal background checks and close the loopholes. It's not a mystery what we need to do to reduce gun deaths, but we are up against the headwind of a very powerful corporate gun lobby."

Mass shootings are hard to predict but one thing that could help is if we can identify somebody spiralling out of control, like most of the mass shooters I've spoken to. The Gun Violence Restraining Order is a piece of legislation designed to address just that. "People who are at risk can alert authorities if they feel their husband, father or boyfriend is escalating, spiralling out of control," Metzl said. "And they can take away their guns before they can do harm."

Since Parkland, the number of states that give courts the power to intervene and disarm people showing warning signs of violence or in the throes of a crisis has doubled. In most states, a person must be convicted of a crime before they lose their right to have a firearm. But so-called red flag gun bills are gaining in popularity. Before Valentine's Day this year, only Connecticut, California, Washington, Oregon and Indiana had red flag laws. Now, Florida, Vermont, Rhode Island, New Jersey, Delaware and Maryland have joined them, with Illinois and Texas looking set to follow.

Our daughter now sleeps on a mattress on our bedroom floor, too afraid to be in her own room at night. Since Parkland, she's the one who puts the burglar alarm on at night. So what do we do? Move to a state with less gun violence or one that is taking it seriously, with red flag laws and gun restrictions? Or leave the US for good?

Perhaps, in some small way, it's comforting to note that many of the mass shooters I interviewed or corresponded with indicated that there were warning signs before they embarked on their rampages, that their decision to kill didn't happen in a vacuum. Perhaps, in addition to making it harder to get hold of weapons, we need to get better at spotting the signs.

Age may have tempered slightly the rage Luther Casteel felt in 2001, but he told me he still feels it now, after a decade and a half in prison, even though he can no longer drink alcohol and is able to take out some of that aggression on the weight bench.

I asked him what triggered it. "Anything," he said, and when it happens, his adrenalin rockets. I wanted to know what that felt like. "If you can imagine you're about to be attacked or about to attack, your adrenalin is so powerful it's got your hands and face shaking," he said. "It leaves you drained if you don't do anything about it."

The question is, how do we stop future Luther Casteels from acting on that rage? I believe it comes back to those warning signs. If they (or someone they know) can spot them, they can get help to temper it.

Hannaford speaks to Paul Devoe behind bulletproof glass, 14 March 2018

'There's this boy on death row somewhere. It should be his parents'

Certain psychotic events can be treated with medication and/or therapy. Each state has a law allowing police to take someone to a mental-health emergency room if necessary for evaluation. Then they're either sectioned or they're sent home. If it's the latter, what's the next step?

According to one mental-health expert I spoke to, there rarely is one. But if there was a sponsor designated by the state to ensure that a person couldn't access weapons and continued to see a doctor on a regular basis – and that if they didn't and they were worried they could recommend they be detained – that seems like a good idea. As one psychiatrist told me, "We are lacking this third party." The government needs to make that help available, which is why solutions to gun violence are bound up with the healthcare debate. Healthcare is expensive in America, but treatment for would-be killers needs to be free. Those without health insurance could qualify for government help through the Medicaid or Medicare programmes, but sometimes red tape is enough to stop someone getting help.

With that help, though, perhaps Nikolas Cruz would have never opted to use a weapon of war in that three-storey Parkland school building in February earlier this year, and perhaps Stephen Paddock would never have fired more than 1,100 rounds from his room on the 32nd floor of the Mandalay Bay hotel into a crowd of concertgoers in October 2017.

Red flag laws may enable authorities to remove weapons from those at risk, but at the moment it's too early to tell whether it's affecting murder rates. What we know is that they're primarily being enforced to prevent suicide. According to a study by the University Of Indianapolis, in some years as much as 80 per cent of all gun confiscations in Indiana have been because of concern over the risk of suicide rather than murder and it is said to correlate with a 7.5 per cent drop in people taking their own life with a gun. Weapons seizures are clearly having an impact.

But guns are the elephant in the room. There needs to be a federal law that makes locking up weapons mandatory. If there had been such a law, Paul Devoe may never have been able to access his friend's gun in Marble Falls eleven years ago. And perhaps Chad Escobedo would never have taken his stepfather's Winchester rifle to his Oregon school that morning in 2007.

None of this will stop all gun violence in the US, but it will reduce it – possibly to a fraction of what it is at the moment. Right now, it's an epidemic. The good news is that momentum for change seems to be building, but only when real change comes will we all sleep a little easier. **GQ**

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Photograph **Splash News**

Virgil Abloh photographed for British GQ in Paris, 15 June 2018; (opposite) with longtime friend and collaborator Kanye West at Abloh's debut show for Louis Vuitton, 21 June 2018

VIRGIL ABLOH IS THE NEW ESTABLISHMENT

Story by **Teo van den Broeke**

Photographs by **Christophe Meimoon**

As fashion houses go, few have the history – and balance sheet – of Louis Vuitton. Which is why the appointment of the streetwear supremo as its new menswear artistic director signalled a new era not just for the brand, but the industry. On the eve of his debut at June's menswear shows, we met LVMH's first African-American figurehead for an exclusive look at his inaugural collection

The mood in Virgil Abloh's new studio in Louis Vuitton's Paris headquarters tells you everything you need to know about the label's new artistic director of menswear. Most ateliers, a week before a show, transform into high-stress, high-energy nerve centres where tantrums are commonplace and emotions run high. When I visit Abloh just days before his first outing for the brand, however, it's as calm as silk in a summer breeze. The alt-jazz strains of the new Sons Of Kemet album are drifting out of the enormous black Pioneer speakers Abloh has recently installed in the space; there are fashionable young people in caps and trainers moving languidly around the rails, discussing fabric samples in hushed tones; and there are several men hunched over the decks in Abloh's office, discussing music for the show. The only thing that resembles an established fashion environment is the very civilised staff lunch of rare roast beef, perfectly sliced pomodorini and roasted balsamic onions (no carbs to see here) being laid out by a compact man in a perfectly cut suit. But then, Abloh is nothing if not anti-establishment. A 37-year-old, self-made African-American designer with a streetwear aesthetic, a low-key vibe and 2.6 million Instagram followers, Abloh's appointment at Louis Vuitton has shifted the dial in the world of high fashion.

The first thing I notice about Abloh when he arrives at the studio is his size. He's broad, heavy and tall, at least 6'2". He has none of the self-effacing slightness so often found in the gaits of big-name fashion designers and his smile is warm and unguarded. When he sees me he lumbers over amiably, before shaking my hand gently. When I ask him how he maintains the sense of calm in the room, he says, "My door is always open. There's no hierarchy. I don't shut the door and get people to ask permission to come in. You know, we're a team. I just happen to have done a series of things that allow me to be at the head of it, so I take responsibility."

It goes without saying that Abloh is intelligent. Unusually intelligent. It radiates from him like waves from a streetwear-clad phone mast. Although I know from my research that he's smart (before we met, I watched Abloh's one-hour lecture on creativity, which he gave at Harvard University in October last year), he also has the look of someone who knows exactly what they're doing: part furtive, part curious, part ever-so-slightly superior. Once we've talked about the studio, he's straight on to the new collection and I'm yet to ask him a question.

"You're among the first to see it. I know it's a big deal – I knew it was a big deal when I started – but in my mind I was always going to make this type of collection," Abloh says in his rhythmic Illinois drawl, which is softened with a lisp caused by an underbite. "Beforehand I thought, 'I'm going to have to do something extraordinary,' then I got in here and realised that I just need to do what I want to do. I just need to do what's natural. And so, as we get closer to the show, I'm sort of struck with the reality that other people are going to see it. I think that's the point of showing a collection."

'We are seeing a company with a history of doing it a certain way trying new things'

The other thing I'm quick to learn about Abloh is that there isn't a moment when his brain is not working. It's a trait that means he has a tendency to answer questions before he's been asked them and one that makes him an unpredictable interviewee. What's more, he can't stop moving. There's a box of board markers in various colours on the table at which we sit to talk and within the first minute of our discussion he's pulled each one out a little bit before pushing them back in again. Once we get going, we spend much of the interview standing or walking around the showroom, touching various garments and pinballing through topics at bullet-train pace, from the refraction of light and how it's analogous to Louis Vuitton (more on that later) to the fact that much of Abloh's new collection has been influenced by *The Wizard Of Oz* (more on that later too).

But who is this fidgety fashion savant? And how did he, a former architecture student from Rockford, Illinois, land the top menswear job at the world's biggest luxury brand?

Raised in a middle-class household, Abloh's upbringing was not an extraordinary one. Born to Ghanaian immigrants – his mother a seamstress, his father a manager in a paint factory – Abloh's parents encouraged his creativity from a young age: his mother in particular, who taught him the tricks of her trade. In 2003, Abloh graduated from the University Of Wisconsin-Madison with an undergraduate degree in civil engineering, before going on to complete a master's in architecture at the Illinois Institute Of Technology. It was also around this time that Abloh met his longtime friend and collaborator Kanye West. If the rumours are true, Abloh skipped part of his graduation to attend a meeting with West's manager at the time, John Monopoly, and soon after began working for West.

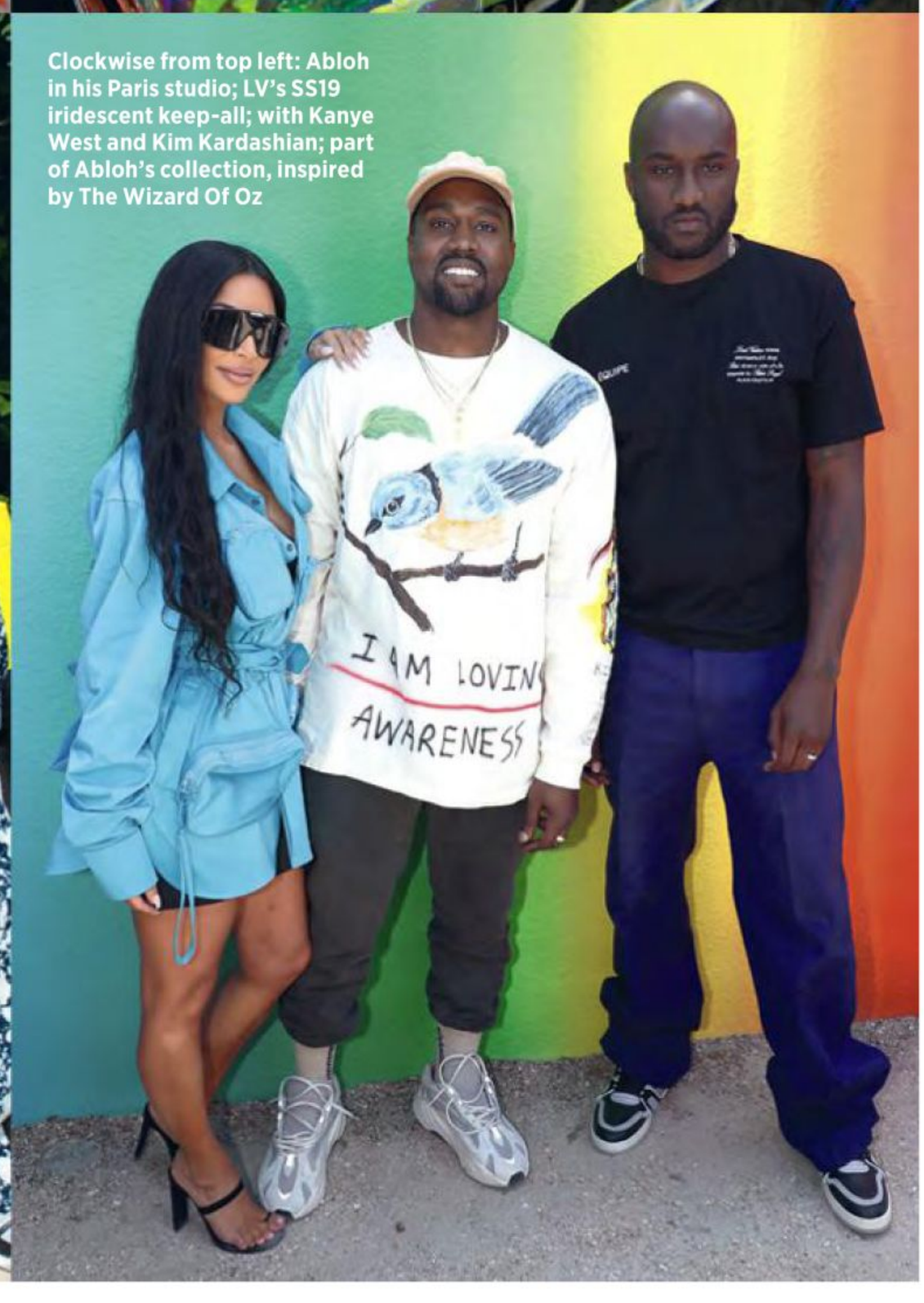
It was in 2009 that Abloh's path into fashion was first cleared. In that year – the same year that West produced a collaborative sneaker line with Louis Vuitton and President Obama was inaugurated into the White House – Abloh interned alongside "Yeezy" at the LVMH-owned Roman fashion house Fendi and it was there that Abloh caught the attention of Michael Burke, the former CEO of the brand and now the chief executive of Louis Vuitton. "I was really impressed with how [Abloh and West] brought a whole new vibe to the studio and were disruptive in the best way," Burke told the *New York Times*. "Virgil could create a metaphor and a new vocabulary to describe something as old-school as Fendi. I have been following his career ever since."

Though Abloh opened short-lived streetwear brand Pyrex Vision in 2012, it was with the founding of Off-White in 2013 that he caught the world's attention. His streetwear-focused collections – rich in screen-printed sweatshirts, long-line hoodies and patchwork denim jeans – fast made him a name on the fashion circuit. Of his Spring/Summer 2015 collection for Off-White, *Vogue Runway* said, "Surely Abloh's is a very active mind, with the potential to have influence greater than some of the very large old fashion houses he now resides with in Milan." ShowStudio's review of his Spring/Summer 2018 collection read, "Abloh is trying, growing and maturing season on season. He is breaking barriers, starting conversations."

In Off-White's first five years, Abloh produced a series of collaborations with the likes of Jimmy Choo, Nike, Chrome Hearts and, most recently, Ikea (out next year). His clothes have been worn by everyone from Kanye West and Kim Kardashian to Naomi Campbell and Drake. In 2015 he was nominated for the LVMH Prize (the only American designer nominated that year) and in 2017 he received the Urban >>

Photographs **Getty Images; Jason Lloyd-Evans**

Clockwise from top left: Abloh in his Paris studio; LV's SS19 iridescent keep-all; with Kanye West and Kim Kardashian; part of Abloh's collection, inspired by The Wizard Of Oz



Photograph **Getty Images**

‘What’s there to be insecure about? Life is the hard part. Fashion isn’t’

The Off-White founder introduced his vision for Louis Vuitton with a rainbow-infused catwalk show outside Paris’ Palais-Royal, 21 June 2018

>> Luxe Award at the British Fashion Awards. Proof, then, that Abloh's new appointment shouldn't really come as a surprise.

The person it surprised least, perhaps, was Abloh himself. In an interview I read prior to meeting him, he said that his ambition has always been to be the creative director of a major fashion house. When I ask him whether that house was Louis Vuitton, he is effusive: "There were opportunities that arose at the same sort of time that this came about," he says, "but [Louis Vuitton] is more zenith than zenith. Not all houses are created equal."

As we've already established, Abloh's appointment to the 164-year-old luxury luggage brand is less notable for his streetwear-focused approach to design – it mirrors, after all, the urban-luxe mood set by his British predecessor, Kim Jones – but more for the fact that he is the first African-American man to sit at the helm of an LVMH brand (it's important to note that Savile Row tailor Ozwald Boateng, also of Ghanaian decent, was employed as creative director of Givenchy in 2003). And not just any brand, but the most profitable brand in the LVMH stable. Louis Vuitton, after all, is estimated to account for 50 per cent of the conglomerate's total profitability, a figure that equated to £2.5 billion last year. It's an extraordinary coup.

"I applaud [LVMH chairman and CEO] Mr Arnault and the whole Louis Vuitton family for embracing me," says Abloh sincerely. "They looked at the work and looked at the potential and [realised that] it's going to engage a whole new set of the outside world and bring them into the conversation. That's super unique in today's landscape; it's indicative of a lot of things." Abloh continues: "To me, it's hope. [Hope that] the world will evolve into a more diverse and open-minded place. We are seeing a company with a long history of doing things a certain way trying new things."

Does he feel like a trailblazer? Is he proud? "I'm super proud of it. It gives me a reason. It adds depth to what could be surface. There has to be depth. There has to be a reason why," Abloh says. "I take pride in the fact that there's a kid who's living in, you know, Alabama, who never thought something like this was possible for him, almost to the point that he made life and career decisions to find some other thing he was passionate about. But all of a sudden, because I'm here, he knows [he can do it too]. That's why the Harvard lecture exists. I'm not doing that for myself. I'm doing it to be a beacon of hope for someone. This is the legacy of any artist or creative: you want to make sure that your work makes an impact."

The pressure on Abloh to maintain (and expand) the hefty profit margins achieved by his predecessor, Kim Jones, will be high. Many designers buckle under such strain – and given that Abloh plans to continue showing collections for Off-White, that he intends to continue DJing (yes, he's a DJ too) under his moniker Flat White and that he is forging ahead with a major retrospective exhibition of his work (to open in Chicago in 2019), he's going to have a lot on his plate. "You can't be an Olympic athlete and decide that you're only going to train three days a week… that your brain needs to rest and you really like eating so you're just going to do that. It's like, 'No'," he says, shrugging. "From my perspective, I'm trying to stand for a generation. You know, each generation has designers who go along with it. I think it's explicitly the fact that I split my time among many things that gives me the point of view to know [what I'm doing is] relevant."

And how about criticism, I ask, is he prepared for that? "Criticism doesn't worry me,"

'This is the legacy of any artist or creative: you want your work to make an impact'

Abloh says. "Yeah, if everyone hates [the collection] then probably I'll re-analyse, but, you know, I've made it in consideration of the context… I'm just a reflection of what's happening and I just work at it and refine it to make the best version of it." He continues: "You know, I came from a completely different path, from a completely different way of making clothes, from a completely different way of making culture and by the good grace of Mr Arnault [I'm here]."

Abloh's consistently collected demeanour is fascinating. Nothing seems to faze him and what could come across as arrogance in fact reads as a determined belief both in himself and his ideas. When I ask whether he ever feels insecure, he refers to something he calls "the halo": the aura of cool he manufactures by way of his polymathic activities. "It's the flights, it's the DJing, it's every 100-person club I've played in Cologne while no one is caring and those 100 people being like, 'That guy can do clothes, he can do shoes, he can design, but he can also DJ really well and I had the best night of my life,'" he says with a smile. "All that, and you encapsulate it with a designer who doesn't look like many designers in town… At this point, all things considered, what's there to be insecure about? Life is the hard part. Fashion isn't."

One week after meeting Abloh in Paris, I'm back in the City Of Lights for his inaugural Louis Vuitton show. Between Abloh's outing on the Thursday and Kim Jones' first turn for Dior on the Saturday, it's a big weekend for men's fashion and there's a buzz in the air.

Dominating the entire garden of the Palais-Royal, Abloh's runway is a blurred rainbow of orange, yellow, acid green and white. It's long – long enough for people to worry about the models walking the length of it in the summer heat – and there are thousands of students from various Paris universities standing behind the front row, whom Abloh has invited to attend.

The mood is optimistic, energetic and exciting. Naomi Campbell, Kim Kardashian and Rihanna are in the audience and the soundtrack has been curated by Louis Vuitton's new music director, Benji B. One of the tracks blasting down the runway is by – you guessed it – Kanye West, who is also in attendance.

The first thing to note about the show is that the first 17 models to walk the runway are black. In an age when many labels still struggle to cast more than one or two models of colour in a 40-look show, it's a strong statement, particularly as it's being made by one of the most influential fashion brands in the world.

The second thing to note is that many of the models are "real people". There's musician A$AP Nast, artist Blondey McCoy, rapper Kid Cudi and skater Lucien Clarke among others.

With this show, Abloh is presenting his manifesto; he's normalising diversity to such an extent that, from this point onwards, it will be both embarrassing and detrimental for other brands not to follow suit. "These platforms are super big. They resonate in the outside world in a super way," says Abloh. "I'm not just playing into that. I'm using the models as people, not just bodies to make my clothes look good. Not only are they dark-skinned, [but] they're all artists and friends." He continues: "I now have a platform to change the industry with this show. So I should do that. It's no secret: we're designers, so we can start a trend, we can highlight issues, we can make a lot of people focus on something or we can cause a lot of people to focus on ourselves. I'm not interested in [the latter]. I'm interested in using my platform as one of a very small group >>

Virgil Abloh in his office at Louis Vuitton's headquarters, Paris. Under his direction, the house will 'bring a whole new set of the outside world into the conversation'

>> of African-American males to design a house, to sort of show people in a poetic way. The [models are] artists first, in my mind; they're not black."

The clothes themselves live up to expectations too. The opening look – a white wool-mohair double-breasted jacket worn with matching double-pleat pants, a ceramic LV-initialled belt and a capacious white crocodile-print leather keep-all – sets the tone of things to come. The following 16 looks are all white and it's testament to Abloh's talent that he managed to imbue each outfit with a sense of depth and intrigue.

Among them are extraordinary tie-dyed leather trousers and T-shirts that move like cotton and are as light as silk. There's also a new form of "mid-garment" furnishing the backs and waists of many of the models. These are pieces of luggage designed to be worn rather than carried: there's a series of leather harnesses finished with multiple pockets (pieces somewhere between cross-body bags, jackets and the shoulder holsters you tend to see in Eighties American cop movies). There are white poplin shirts finished with multiple patches and there's a half-finished jacket that transforms into a harness on one sleeve. "[This is] a new class of garment that I've made. It's a mid-layer garment. Internally we call it 'accessamorphosis'," Abloh explains. "It came from the styling team. It's in our manifesto. It's the point at which an accessory becomes a garment."

Then there are the *Wizard Of Oz*-inspired pieces. There's a nylon anorak-hoodie and a hand-embroidered letterman jacket finished with an image of Judy Garland as Dorothy asleep in a field of poppies. There's also a purple jacquard crewneck jumper printed with the silhouettes of Dorothy, The Tin Man, The Cowardly Lion and The Scarecrow, walking arm in arm down the yellow brick road – a road mirrored by Abloh's halcyon runway.

Does Abloh feel that, through his appointment at Louis Vuitton, he's reached his own personal Oz? "You know, that movie is about displacement and this is figurative of this whole new world [I'm in]," he says thoughtfully. "So the context of the collection is based on a prism. That's where the iridescence in pieces like the see-through bag comes from – light coming in and then [refracting] into the whole spectrum of Louis Vuitton. You are seeing the full exuberance after the single light. Then you end up in *The Wizard Of Oz*." He continues: "With that, the explosion of colour and the tie-dye in the show, it all makes sense. That's why I said before [that] I've thought this through, you know. It's for both the tourist and the purist. It's like, the kid who's in the street, who loves Supreme – he doesn't need to read that deep, but that depth is there."

The seams of research laced within Abloh's debut collection for Louis Vuitton run deep and rich. Where do his ideas come from? Who inspires him? "Marc Jacobs, for one. I sit in the same office that he had [Jacobs was creative director at Louis Vuitton from 1997 to 2013]... Yeah, it's surreal. Phoebe Philo is a designer who delivered, for a generation, a really modern idea of what fashion could be," he says deferentially. "You know, [her work is] super articulate without saying anything. That sort of paved the way. But equally, pop culture figures [also inspire me]: Pharrell and Kanye West. They taught me about brands, about Europe, about things that are outside. You know, it's not just fashion designers who came before me... anyone who sort of gave a gift and looked through their work to speak to a younger generation. James Jebbia at Supreme, you know. Karl Lagerfeld."

'Louis Vuitton is more zenith than zenith. Not all houses are created equal'

When I ask Abloh to show me a few of his favourite pieces from the collection he finds it difficult to choose. First up: those tie-dyed leather garments. "The tie-dye not only happens on the jersey, but also on leather. So, like, leather trousers tie-dyed by hand – it's subtle," he says. "These leather tie-dyed trousers are something I want to wear."

Then Abloh picks out a foamy crêpe de Chine shirt in muted pistachio. "With my formalwear, this is the sort of detail I do a lot of," he says, pointing at the perfect angle of the shirt's cut collar. "I like taking details and swapping them around. It's something I'm super into."

Next up: a bright, heavyweight T-shirt I'm tempted to ask if I can take home with me. "I wanted to make a real T-shirt. Something that you actually find in your closet," Abloh says, holding it up so that I can see the bold rainbow tie-dye pattern more clearly. "It's heavy, dry and feels like it's from the perfect LA vintage shop. Like, to me, it's important to make these pieces as well. Of course we're doing tailoring, we're doing traditional formalwear... but this is what I personally want. When I go shopping in these stores, there's always been a classic product I felt was missing."

It's no secret that Louis Vuitton is expensive. Go into one of the brand's boutiques and you're unlikely to come away with change from £700 for a pair of trainers or £2,000 for a holdall. Is Abloh, a designer who made his name selling low-fi skater streetwear, concerned about the fact that Louis Vuitton is, for many of the young people he's trying to reach, quite costly? "At this level, craftsmanship and quality lead the whole product, so that's something I'm conscious of. For me, part of the reason that I'm here is because I would go into the [Louis Vuitton] store and not be able to afford what I wanted. That aspiration gave me my work ethic," he says. "I would go as far as to say that if Louis Vuitton bags weren't as expensive as they are, I wouldn't work as hard as I do now."

Abloh moved to Paris from Chicago just three weeks before our meeting – a month before the show – and he's currently living in Saint-Germain-Des-Prés with his wife, Shannon, and their children, Lowe and Grey. When I ask how he balances family life with 350,000 miles of work-related air travel per year, he's characteristically sanguine. "I always live in multiple places. I'm never in the same city for seven days," he says. "There's a lot of stuff you have to do at this level. Like, I have to be in Asia for something I can't not be at, and then there's the Met [Gala] and the CFDAs [the Council Of Fashion Designers Of America Awards] and all that." And relaxing? How does he do that? "Work is relaxing to me. I'm happy making things. So relaxing is the opposite of making something, probably not the healthiest, but..."

Abloh smiles and with that – and a quiet "So, I gotta jet...", a phrase I've heard Abloh use before – the busiest, soon-to-be most in-demand man in fashion is off to plan the aforementioned music for his show, and, I hope, to enjoy a spot of that delicious staff lunch... Though whether there's time for food in Virgil Abloh's schedule I'm not entirely convinced. GQ

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- **Kim Jones' Best Bits At Louis Vuitton** (Teo van den Broeke, January 2018)

Clockwise from top left: Looks and accessories from Abloh's SS19 collection; after his first LV showcase at Paris Fashion Week Men's, 21 June 2018

Photographs **Getty Images; Jason Lloyd-Evans**

DOLCE & GABBANA

From left:
Coat, £6,700. T-shirt, £400.

Jacket, from £13,585. Skirt, £1,330. All by **Dolce & Gabbana**. dolcegabbana.com

DIOR HOMME
Jacket, £2,400. Sweater, £600. Trousers, £840. All by **Dior Homme**. dior.com

The Collections AW18

Photographs by **Nicola Formichetti**

Styling by **Luke Day**

Go bold or go home this season, with our selection of runway success. From baroque tweeds to tartans, snakeskin trenches to lemon-yellow tones and Eighties-inspired shoulder pads to Nineties-borrowed outerwear, fashion still favours the brave

LOUIS VUITTON

Jacket, £5,800. Jeans, £5,900. Both by **Louis Vuitton**. uk.louisvuitton.com

BILLIONAIRE

From left:
Coat by **Billionaire**, £12,975.
billionairecouture.com

BERLUTI

Coat by **Berluti**, £8,000.
berluti.com

COACH 1941

From left:
Jacket, £2,400. Jeans, £195.
Both by **Coach 1941**. uk.coach.com.
Boots by **Salvatore Ferragamo**,
£935. ferragamo.com

Dress by **Coach 1941**, £1,200.
uk.coach.com. Boots by **Versace**,
£1,485. versace.com

CORNELIANI

Coat, £1,430. Shirt, £190. Tie, £105.
Trousers (as part of suit), £330. Shoes,
£560. All by **Corneliani**. corneliani.com

BOSS

Coat, £945. Rollneck, £369.
Both by **Boss**. boss.com

VERSACE

From left:
Jacket, £1,615. T-shirt, £600. Trousers, £450. Shoes, £700.

Jacket, £1,655. Sweater, £600. Skirt, £1,330. Boots, £1,615. All by **Versace**. versace.com

DSQUARED2

Jacket, £565. Shirt, £125. Trousers, £175. Boots, £820. All by **Dsquared2**. dsquared2.com

PAUL SMITH

From left:
Coat, £1,285. Jacket, £2,010.
Trousers, £1,850. Boots, £495.
All by **Paul Smith**. paulsmith.com

ERMENEGILDO ZEGNA

Suit, £3,360. Sweater, £1,790.
Shoes, £750. All by **Ermenegildo Zegna**. zegna.com. Socks by **Pantherella**, £12. pantherella.com

PRADA

Jacket, £2,320. Shirt, £360.
Tie, £175. Trousers, £545.
All by **Prada**. prada.com

BOTTEGA VENETA

From left:
Jacket, £2,275. Trousers, £685.
Both by **Bottega Veneta**.
bottegaveneta.com

SALVATORE FERRAGAMO

Coat, £3,660. Shirt, £440.
Trousers, £530. All by **Salvatore Ferragamo**. ferragamo.com

GIORGIO ARMANI

Jacket, £2,900. Trousers, £1,650.
Both by **Giorgio Armani**.
armani.com

HERMÈS

From left:
Coat, £13,170. Trousers, £570. Boots, £1,000. All by **Hermès**. uk.hermes.com

CALVIN KLEIN

Coat, £2,329. Jacket, £1,231. Trousers, £607. Boots, £906. All by **Calvin Klein**. calvinklein.co.uk

GUCCI

Jacket, £1,590. Shirt, £440.
Trousers, £610. Necklace, £1,880.
All by **Gucci**. gucci.com

MICHAEL KORS

From left:
Jacket, £1,120. Trousers, £170. Shoes, £185. Scarf, £220. All by **Michael Kors**. michaelkors.co.uk. Socks by **Pantherella**, £12. pantherella.com

RALPH LAUREN

Coat, £1,095. Trousers, £245. Shoes, £119. All by **Polo Ralph Lauren**. Waistcoat, £565. Shirt, £300. Tie, £110. All by **Ralph Lauren Purple Label**. ralphlauren.co.uk. Socks by **Pantherella**, £12. pantherella.com

CANALI

Coat, £1,350. Jacket, £920. Shirt, £170. Tie, £110. Trousers, £400. All by **Canali**. canali.com

PHILIPP PLEIN

From left:
Jumpsuit, £700.
Boots. Belt, £262.

Trousers, £1,575. Boots.
Harness, £437. All by
Philipp Plein. plein.com

Models **Teddy Spanos at Click; Matilda Lowther at Heroes; Jhona Burjack and Daisuke Ueda at IMG; Trevor Signorino and Jeremiah Torres at Next; Augusta Alexander and Salomon Diaz at Soul Artist Management; Paige Reifler at The Lions; Torin Verdone at VNY; Mikkel Jensen at Wilhelmina**
Producer **Victoria Mortimer at KO Productions**
Casting director **Spencer Morgan Taylor at Harbinger**
Hair **Matthew Tuozzoli**
Hair assistants **Mark Alan; Joshua Briz**
Make-up **Maki Ryok e**
Make-up assistants **Juliette Perreux; Shiko Sawatari**
Manicures **Kayo Higuchi**
Photography assistants **Savanna Ruedy; Jamie Strachan**
Creative assistants **Marta del Rio Perez; Eddie Schimerman**
Digital technician **Kasandra Torres**
Fashion assistant **Emily Tighe GQ**

I know
you've been
using her
moisturiser.
You should
get your own.

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GQ Life

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Edited by **Paul Henderson**

Photograph **Ben Riggott** Grooming **Samantha Cooper at Carol Hayes Management**
Model **Bradley Simmonds (@bradleysimmonds)**

Slam your way to primal strength with this month's 'battling ropes' PT routine

Employment

Generation games

Managers in the modern workplace have five generations working for them – from experienced old-schoolers to eager young digital natives. With a skills gap looming, and technology constantly evolving, balancing their different attributes and expectations is the key to business survival

Story by **Christopher TS Harvey** Illustration by **Sam Falconer**

For the first time in history, we're seeing five generations in the workplace at the same time, each with a unique set of priorities and expectations. As companies continue to leverage the same blanket techniques to attract, engage and retain talent, it's no wonder that these generations are struggling to coexist. Recognising that one size doesn't fit all is critical and the time to act is now.

Companies need to better tailor their efforts towards specific cohorts and millennials may be the best place to start. Millennials make up 35 per cent of the UK workforce, and are set to represent 50 per cent of the global workforce by 2020. They have needs that differ greatly to those that came before and hold more bargaining power than ever in the labour marketplace.

When you combine a generation that strives to make an impact with a marketplace that doesn't care about employees as individuals, it is a recipe for disaster. And millennials blame themselves (hence their record levels of drop-out, depression, even suicide). Companies need to work that power in their favour, luring them with the right selling points and developing a millennial-friendly culture that puts the individual before the employee, while plying them with the right perks to make them stick around once they're through the door.

The range of possible futures confronting businesses is vast, but companies that nurture flexibility, awareness and resilience are more likely to survive and prosper.

This melting pot of perspectives, in many cases, has caused a good deal of friction. Millennials are often frustrated by their older coworkers' late adoption of technology and social media, while baby boomers tend to complain that millennials demand success from day one, emphasising the need to "earn" respect, responsibility or rewards. Baby boomers tend to be more static and loyal to their employers, having grown up in a world where most people spent their entire careers at the same company, while gen Xers and millennials grew up surrounded by downsizing and outsourcing and therefore feel more like free agents, often happy to take on a portfolio career full of uncertainty.

There is a silver lining, however: most employees do recognise the value of having various different backgrounds and perspectives in the same office – so we just have to take advantage of the opportunities.

35%

Proportion of UK workforce made up of millennials

Three problems on the horizon

1. UK employers are anticipating a significant skills gap when more than three million baby boomers retire over the next two to five years and are already taking steps to mitigate the risk.
2. Technology is evolving at a much faster rate than the human brain. As such, new technology roll-outs are becoming not so much a transformation and more of a constant, placing a heavy burden on employees to keep up with the change.
3. As a result of digitalisation, two main factors will have a significant impact on leadership roles in the future. Firstly, an excess of data blurs the traditional borders between leaders, employees and external parties, presenting transparency issues. Secondly, we will see decentralisation, with collaboration networks and decisions made outside of the traditional organisational frameworks and hierarchies.

+ Common eras The generations still working today

1928	Silent generation	1946	Baby boomers	1965	Generation X	1980	Generation Y (millennials)	2000	Generation Z

3m

Baby boomers due to retire in the next two to five years

Filling the gap

Business leaders must begin shaping the future. One starting point is to take stock of what they know about their people and their surrounding economic environment – such an understanding will probably suggest needed changes in strategy. The key here is to start demystifying what is going on, stick to the facts of what is changing (internally and externally) and what needs to change.

How to retain baby boomers' skills and experience when they retire

1. Offer a phased retirement. This allows boomers to retire gradually while providing time for them to train successors.
2. Don't just plan for senior-level vacancies. Having a capable successor for key roles at all levels is important.
3. Prepare future leaders. Work with employees with leadership potential through mentoring, additional career development or education and ensure they can see a viable career path within your organisation.

When change goes wrong

In 2008 the Namibian government offered the nomadic Himba tribe the chance to swap their traditional huts for modern houses with basic digital infrastructure. However, the Himba families just used the new homes to shelter cattle and continued living in their huts, playing on their new smartphones. The Himba project shows that unexpected reactions and dilemmas may occur when introducing change. Digitalisation is no different. In some cases, new tools are easily assimilated, in others they are questioned or rejected. Tradition and experience can affect our willingness to accept change. For it to stick, the culture must be altered accordingly.

What happens next

Companies must take a more flexible approach to change: developing several coherent, multipronged plans, not just one. Every proactive plan should show how the company can make the most of a specific population or economic environment. It is down to leadership to offer role models of the future ways of working. It is resilient, determined and cohesively ambitious organisations that will thrive during these uncertain times – after all, if you are pulling in the same direction, not only do you get to your destination sooner, but you also buy more time to change course if you see an opportunity to improve.

Christopher TS Harvey is a change management and organisational development consultant. harvey-sinclair.com

Photograph by **Peggy Sirota**

Life Coach

The GQ Pep Talk with...

Mark Wahlberg

From bad boy to Funky Bunch leader to church-going Hollywood A-lister, Mark Wahlberg started at the bottom and now he's here. But the star of new action movie Mile 22 didn't get there without learning a few life lessons along the way...

In his words:

"I've always wanted to do right. But the wanting and the doing aren't quite the same thing."

In other words: Actions speak louder than words. It's no use paying lip service to good intentions. You have to talk the talk and walk the walk. It isn't easy, but admitting it is hard is honest.

In his words:

"If I wake at 3.30am, I can do a workout, be on the golf course at 6.30am, be done by 8.30am, and then get on with the rest of my stuff..."

In other words: If you think you haven't got enough time, make time. Everyone has commitments, but if you want something badly enough you can find a way.

In his words:

"Look, if you're driving down the highway at 120 miles an hour, I'd rather be sitting behind the wheel than in the back seat."

In other words: When it comes to making big decisions in life, you can't let other people decide for you. Be responsible for yourself and your actions. The buck stops with you, so take control.

In his words:

"The only way to be the best is to keep working like you got nothing. Keep getting after it and be more and more aggressive, more and more focused, every day."

In other words: Think like a contender, not like a champion. If you rest on your laurels you'll get slow and lose your edge. Keep pushing yourself and you will always get the best from yourself.

In his words:

"If I can start my day out by saying my prayers and getting myself focused, then I know I'm doing the right thing. That ten minutes helps me in every way throughout the day."

In other words: Everyone needs an anchor – be it religion, meditation or exercise. Having something positive to believe in gives you something to fall back on.

In his words:

"I was given a lot of advice when I was younger that I ignored. It taught me how important listening was."

In other words: Enough said.
Mile 22 is out on 3 August.

You snooze, you (could) win

Lack of sleep is a killer. Not only does it increase your risk of heart disease, diabetes and obesity, now a study led by the University Of Glasgow has discovered that the disruption of your circadian rhythm can also damage your mental health. To get your sleep in shape, follow these tips and your old nocturnal habits and poor health could feel like a bad dream

Story by **Paul Henderson**

1

The bed

Motion Base by Simba

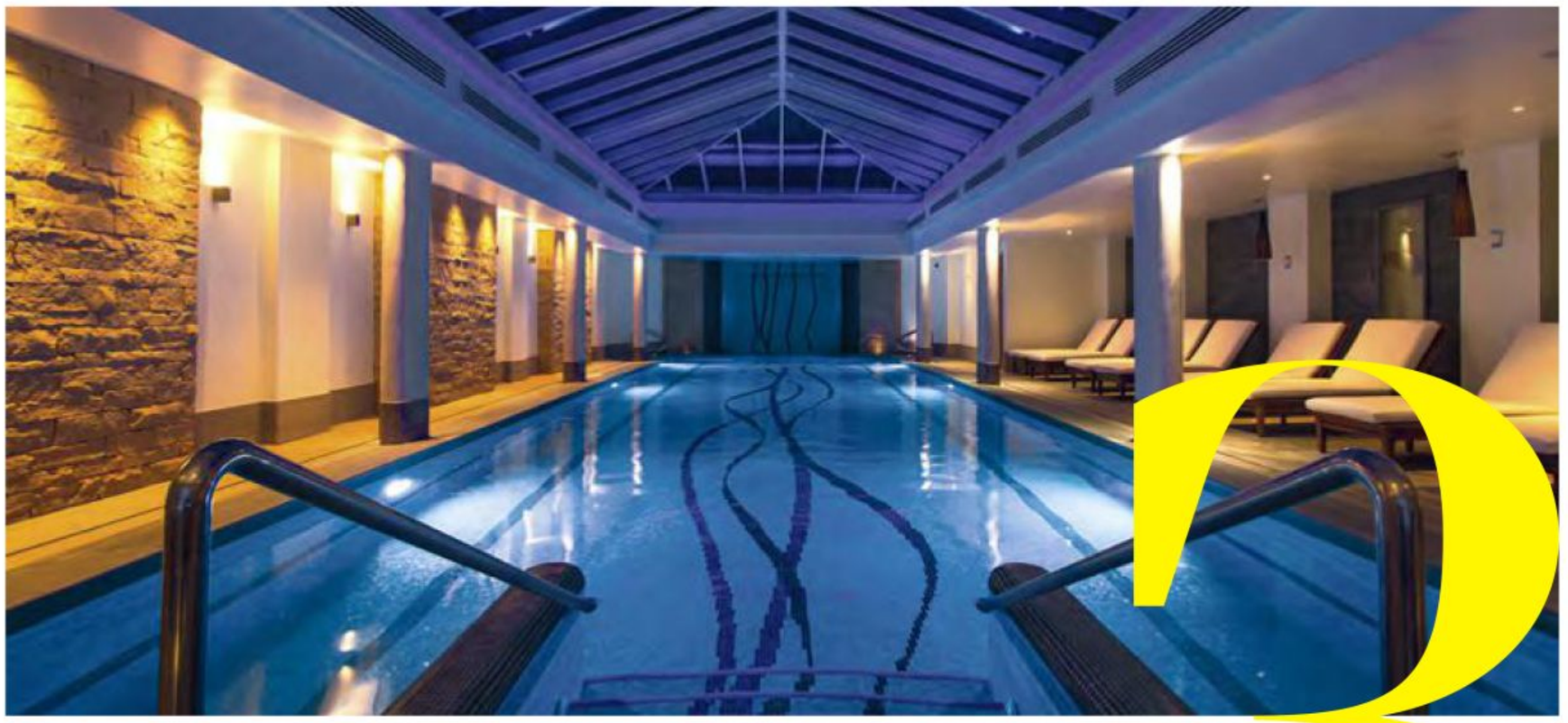
Offering "zero-gravity-like sleep", Simba has created an adjustable bed base that will enable you to find the right position to carry you to the land of nod. A custom-engineered system means that your upper body and legs can be raised. It also has a massage function to ease aching limbs. From £1,790. simbasleep.com

2

The probiotic

Symprove

According to nutritional therapist Eve Kalinik (author of *Be Good To Your Gut*, out now), probiotics help support the bacterial balance of the gut, making production of your natural intestinal melatonin (the sleep hormone) more efficient. "The gut becomes more conducive to these beneficial organisms," she says. From £20 for a week's supply. symprove.



3

The spa

Kohler Waters Spa at Old Course Hotel, Scotland

With expertise in hydrotherapy and sleep treatments, the recently renovated Kohler Waters Spa at the Old Course Hotel, St Andrews, is built to help slumber. From a Tranquility Pro Sleep massage (designed to induce a state of deep relaxation) through to a Kohler Waters Wrap (to aid detoxification), restful wellbeing is practically guaranteed.

From £307 per night. oldcoursehotel.co.uk

4

The therapy

Polysomnography at Lanserhof Tegernsee

This large health resort in the Bavarian Alps specialises in wellness and innovative medicine, with sleep therapy one of its popular treatments. The key part of its diagnostic methods is polysomnography, a test that records everything from sleep cycles and breathing to eye movement and heart activity. With this data, a programme is developed to regulate your sleep-wake cycle. **From £1,500 per week. lanserhof.com**

5

The hotel

Sleep Haven Suite at Meliá Madrid Serrano

Dr Nerina Ramlakhan is a wellness expert and sleep therapist who has developed the Sleep Haven Suite with the Meliá hotel group. As part of the experience, guests are coached in nutrition, pre-sleep yoga techniques and calming aromatherapy by a sleep concierge, plus there is an opportunity to Skype Dr Ramlakhan for a detailed consultation. (See *right* for her best sleep tips.) **From £207 per night. melia.com**

+ Let's get tucked up The statistics of sleep

18C
The optimum bedroom temperature to promote good sleep

7-9hrs*
The optimal amount of nightly sleep for an adult

50%
Proportion of UK adults who admit to not getting enough sleep

200,000
The number of working days lost every year in the UK due to poor sleep

10pm
The time you should stop using your mobile phone to improve your mood

*Although no one in the GQ office appears to sleep for longer than 5-6 hours a night. Illustrations **Joe McKendry**

Three sleep tips

By Dr Nerina Ramlakhan

Follow a regular wind-down routine

"We respond well to familiar rituals. Get into the habit of winding down; take a bath, read a book or meditate. If necessary, delay going to bed until you feel fully relaxed. You're more likely to feel rested if you've had six hours of efficient sleep rather than eight hours of shallow sleep."

Keep a clean sleep environment

"Keep your bedroom free of clutter and junk. Your bedroom should be a sleep haven, not a pseudo office, dining room or cinema. I recommend setting yourself a tech cut-off time, placing all devices in a vessel far removed from your bed at least 30 minutes before turning in."

Exercise is essential

"Regular exercise is one of the most effective ways of reducing stress hormone levels, enabling you to sleep more deeply. However, aerobic exercise causes the production of stimulating hormones, such as endorphins, which interfere with winding down. I recommend relaxing exercise, such as yoga, in the evening."

6

The app

Sleep Cycle

This app watches you while you sleep – not in a creepy way, but in a sleep-state-monitoring, breathing-pattern-analysing, body-movement-studying way. The result is that when you need to wake up, the app will process your 90-minute sleep-cycle phases and ease you into consciousness at the optimum time so that you are more relaxed and refreshed.

7

The gadget

Homni by Terraillon

With both sleep and wake programmes, as well as an app to monitor your slumber, the Homni creates the ideal setup for a decent night. With 18 sound environments and a cardiac coherence mode to relax your breathing, the only thing Homni doesn't do is tuck you in. **£199. terraillon.com**

The diet

By Geeta Sidhu-Robb, founder of Nosh Detox

Lack of sleep could be down to your food choices. Tonight, switch cheese and wine for bananas and honey as part of your winding-down routine

8

What to eat

1. Bananas "A high magnesium content helps relax the body. Bananas also contain serotonin and melatonin to boost your sleep and control your wake cycles. A banana every day at 8pm is perfect."

2. Turkey "This bird contains an amino acid called tryptophan, which helps produce melatonin."

3. Almonds and oats "Oats are full of minerals and amino acids, so they assist in encouraging your body to rest and relax. Almonds contain healthy fats and magnesium."

4. Honey "The natural sugar in honey raises insulin levels and allows the tryptophan to enter our brains more easily. Take a spoonful before bed or stir some in your green tea and it will help you sleep."

5. Kiwi fruit "A study found that four weeks of eating kiwi fruit – which is packed with vitamin C, vitamin E, folate and serotonin – twice a day improved sleep onset, duration and efficiency."

What to drink

1. Cherry juice "A source of melatonin, which will help regulate the sleep cycle."

2. Warm lemon "Drink before bed and it will help you detox, balance the body's vitamins, nutrients and minerals, and also help to repair muscles and joints."

What to avoid

1. Cheese "Forget the old wives' tale that cheese is the cause of bad dreams. The reality is that cheese before bed can lead to indigestion."

2. Chocolate "A natural stimulant that will keep you tossing and turning for hours as it charges up your nervous system."

3. Coffee "You should drink coffee to wake you up, not settle you down."

4. Alcohol "Alcohol reduces your rapid eye movement. The more you drink before bed, the more pronounced these effects are, meaning you are unable to stay in a deep sleep for long enough."

noshdetox.com

9

The accessory

SleepPhones

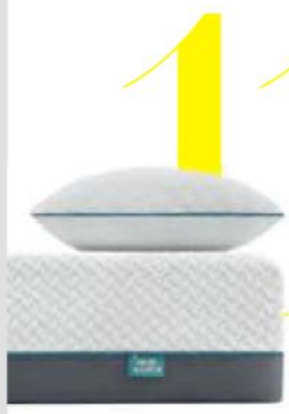
These wireless bed-friendly headphones are perfect for wearing while you sleep. Comfy and with no annoying wires, you can listen to your favourite calming tunes, meditation app or ambient white-noise and drift off without annoying your partner. £68. sleepphones.co.uk

10

The pyjamas

Athlete Recovery Sleepwear by Under Armour

Launched by Super Bowl winner Tom Brady, Recovery Sleepwear uses bioceramic technology. Never heard of it? Well, the pyjamas absorb body heat and turn it into infrared radiation that reflects energy back into the body. Soft, cool and comfortable. £80. underarmour.co.uk



11

The mattress

Hyde & Sleep The Hyde & Sleep Hybrid Plus mattress is made of memory foam and 2,000 micro pocket HD springs and is available in soft, medium or hard supports. Pair with a Smart Pillow.

From £499. Smart pillow, £49. hydeandsleep.com

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Both by **Adidas**.
adidas.co.uk

10

Perform 10 reps for 6 sets, with 1 minute rest between.

Grooming **Samantha Cooper at Carol Hayes Management**
Model **Bradley Simmonds (@bradleysimmonds)**

Isn't it time you tried...
a vitamin drip?

Fast-track your way to better health and full hydration with intravenous nutritional therapy. With an IV drip, it is possible to give the body a hit of fluids, vitamins and nutrients directly into the bloodstream. Get A Drip, now in Shoreditch, has a variety of treatments, from Basic Hydration (*£40*) up to The Ultimate Drip (*£375*), which promises to energise, cleanse and boost your immune system. Turn up, plug in and bounce out.
getadrip.co.uk

Primal Training

Battling rope grappler throws

The grappler throw is a killer whole-body strength and conditioning move from the battling rope armoury that will boost cardio as well as muscular strength and endurance. If you're looking to take your fitness to the next level, this move will deliver. The key is to go all out and try to maintain form, even when it hurts. And believe me, it's going to hurt.

Story by **Jonathan Goodair** Photograph by **Ben Riggott**

Directions

1. Step right foot back into a lunge position so that your left knee is over your left heel and right heel is lifted. Take a hammer grip on the ropes, palms facing in, rope ends vertical.
2. Bracing with your core, shoulders back and wide, hold the ropes out. Do not round your upper back. Your spine should be long with a slightly tucked pelvis (pull in your lower abdomen and squeeze your glutes).
3. Inhale, bend your knees and hips slightly, and move the ropes to the outside of your left knee.
4. In a smooth action, begin to exhale, tighten your core and drive up through your legs. Raise your arms and throw the ropes overhead to the opposite side. Then simultaneously turn the whole of your body to the right, rotating hips, legs and upper body 180 degrees to face the opposite direction, pressing your right heel down and raising your left.
5. Take a quick breath.
6. As you begin to exhale, in one smooth action, reverse the movement, returning to the start position, and repeat.

Work quickly and smoothly, being mindful of maintaining alignment between your pelvis and lower back.

jonathangoodair.com

Daily Routine

About face (and the rest)

Switch it up for the man in the mirror with these five quick fixes

Men spend more time on their grooming regimes than they did three years ago.* Stands to reason, then, that just as we refresh our wardrobes seasonally, we should probably reboot our morning routines too. Here's the skinny on the best new trends out there

Edited by **Teo van den Broeke** Illustration by **Gavin Reece**

The Treatment

Inner Strength at The Spa at Mandarin Oriental

The new spa at the Mandarin Oriental in London's Knightsbridge will be available for reservations when the hotel reopens this month. Although there will be around 70 treatments to choose from, the standout option is likely to be the one-hour 50-minute "Inner Strength" (take a long lunch). Combining aromatherapy treatments with a sports massage, the treatment is designed to reduce stress. Which it absolutely will. **£265. mandarinoriental.com**

The Fragrance

Les Infusions De Prada Mandarine by Prada

The latest addition to Prada's Les Infusions collection is perfect for late summer. Combining fizzy notes of bitter orange and mandarin with a base of opoponax (sweet myrhh), it's bright and fresh but also surprisingly masculine. What's more, it'll look as good on your bathroom shelf as it will smell on your neck. Which is never a bad thing. £103 for 100ml. At Harrods. harrods.com

The Haircut

The loose crop

"A loosely cropped haircut, which also has some texture and length on the side and back, is perfect for the new season," says Carmelo Guastella, men's grooming director at Gielly Green. "Ask for the hair on top to be cut to around 2-3cm. The sides should be a touch shorter, while the hairline around the ears and neck should be finished imperfectly. Oh, and ask for the fringe to be irregular and choppy. This style best suits slim and long or oval-shaped faces. It's not recommended for round faces." giellygreen.co.uk

The Product

Super Energizer SPF 40 by Clinique

All-in-one wonder products have become a bit of a thing over the past few years, but few have lived up to their promises. Enter Clinique's new Super Energizer. Improbably light, ultra-hydrating and caffeine-laced to boost skin vitality, this uber-cream is also excellent at defending against pollution, UVA and UVB rays. It also protects from the harmful blue light omitted by our devices and if that's not an innovation, we don't know what is. **£40. clinique.co.uk**

+ The Touch-Up Nonsurgical jaw reshaping by New York Dermatology Group

The nonsurgical jaw reshaping treatment (aka the "Tie Tuck") was developed by dermatologist Dr David Colbert. Noninvasive skin tightening and cosmetic dermatology are combined to redefine the jawline and reduce the appearance of loose skin beneath the chin. The two-hour treatment (currently available at Harrods' Wellness Clinic) includes – among other things – an ultrasound treatment, which lifts, tones and tightens loose skin, and hyaluronic gel structuring, which adds volume and definition. This treatment comes highly recommended by one *GQ* contributor with a particularly razor-sharp jawline who we couldn't possibly name. **From £800. At Harrods. harrods.com**

*According to a recent GQ survey

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The Destination

Happy daze

Clear your mind on the remote Maldivian island where dopamine highs are always on the horizon

Edited by **Bill Prince**

From £3,799 per person for seven nights, including flights and transfers. Save up to 30 per cent plus receive a free upgrade to full board if you book before 30 September 2018. inspiringtravelcompany.co.uk

It is true that in order to do yoga, all you need is an Oyster card and the ability to book a class. It's also true that in order to do mindful meditation, all you need is an app on your phone and the ability to shut a door. And it's even true that for a massage, all you need is a telephone and somewhere for the masseuse to put the folding table.

But let me also add this: while the first will no doubt take place in some sweat-pit gym, the smell of testosterone and self-loathing wafting through the air, the second in your bedroom and the third in your freezing garage after you realise there's not enough space in the lounge, if you have the chance to do all of the above on a tropical island paradise in the middle of the Indian Ocean... well, let's just say it's preferable.

That, in essence, is the appeal of Anantara Kihavah, an island resort in the Maldives' Baa Atoll, on the doorstep of Hanifaru Bay, where feeling serene comes as standard and mindfulness activities make you – whisper it – *a bit high*.

Upon arrival you enter into a sort of blissful, docile dumbness

From top: Float above the high life at Anantara Kihavah; the neon-lit Sky bar

No, really. It starts when you arrive on the island via a small seaplane, which gracefully belly-dives into the turquoise waters after a half-hour journey from mainland Malé and delivers you directly to the jetty. As soon as your feet hit terra firma and you realise that all you can hear are the waves, with your palatial pad sitting above the water, and the horizon everywhere you look, you'll go through the following mental stages of island life: joy, confusion-at-the-joy, excitement, joy-at-the-excitement, calm and finally into a state of what can only be described as a sort of blissful, docile dumbness. The whole process takes about three minutes. I wouldn't recommend it for an existence, but for a holiday it's hard to beat. >>

A Family Beach Pool Villa; (below, from top) shoreline yoga; and subaqua restaurant Sea

>> All of the expected water-based activities – there's scuba diving to take advantage of teeming reefs within the Unesco World Biosphere Reserve, a boat trip to see dolphins, a highly recommended jaunt to swim with local manta rays and general paddling around – are just as joyous as you would expect, but it's the wellness activities that send you right over the top. You're already calm and serene; these provide a dopamine-high topper.

Everything is enhanced. Yoga, for instance, is "Aerial Yoga", which takes place in the sea: you contort yourself into various Karate Kid poses while in/on/falling off a sling, as the waves crash around your waist. (The water proves particularly beneficial when you inevitably lose your balance and, rather than cracking your head open, you simply receive a refreshing dip.)

The meditation sessions take place on the beach, where the peaceful lapping of calm sea on soft sand hurts not one bit. The spa – also, naturally, built over water – offers a variety of healing therapies, from options that combine massage with ringing bell vibrations to others that make use of a selection of specialist hot oils.

There is even an island "slumber guru", which, admittedly, is a little bit like having an "adrenaline guru" in a warzone, but who nonetheless will make you sleep even more soundly via a selection of pillows and aromatic essences.

You're already serene. The activities just provide a dopamine-high topper

There are the incredible five-star restaurants that you'd expect at such a high-end getaway – Fire, which grills things; Salt, which serves Asian cuisine; Plates, which serves most things; and Sea, which is underwater and offers diners the unique experience of trying to spot what fish it is they're currently chewing – but even here there are plenty of holistic options. Most impressive of all is Chef Eric, a specialist in all variety of "wellness" cuisines, who will prepare you a fruit-grain-unknowable-matter breakfast bowl that a) looks like the result of a grizzly accident at a muesli factory, but thankfully b) tastes out of this world.

You end your time numbly, dumbly wondering how anyone could live any other way; sadly, you'll soon find out. **Stuart McGurk GQ**

On the grapevine
Wine news and whispers

Bubbles with buzz

Return guests to Michael Caines' *GQ* Food & Drink Awards 2018-shortlisted Lympstone Manor will find a new attraction: approximately 18,000 vines, from which the chef will make his own sparkling wines. Working with James Matyear, formerly of award-winning sparkling wine producer Hattingley Valley in Hampshire, Caines' first batch of Lympstone Manor Cuvée is expected in October 2023. **Rooms from £315 per night. lympstonemanor.co.uk**

Room with a view

Driving California's Pacific-hugging Route 101 is such a rite of passage it's surprising more hipster highway-side hotels haven't sprung up. Enter – or rather re-enter – the Skyview Los Alamos, a reconditioned Fifties motel on the fringes of Santa Barbara wine country, now boasting 33 rooms and authentic Central Valley cuisine. Los Alamos is a micro-destination in itself, so leave time to explore its historic saloon and numerous galleries. **Rooms from £135 per night. skyviewlosalamos.com**

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YELIRWORLD.COM
IG: @YELIRWORLD

15. The Cadence Company. Impavidus, meaning fearless. This composition is both bold and distinguished. Featuring matte finish Onyx primary stones, Sterling Silver round trine beads and the signature Sterling Silver Cadence bead enhanced with an antique finish. Only real men need apply. From The Cadence Company. **16.** Both delicate and strong, this ring was inspired by the Scandinavian rocky mountains. The crafted details and stone texture create a distinctive surface structure that gives the ring its unique look. **Esquarders** create jewellery for the modern man, their eye-catching collections add a stylish element to an elegant business outfit or a casual everyday look. **17. Askyurself** is a modern upscale streetwear label combining classic minimalism with silhouettes of different genres. Transport the past into future through fashion. **18. Gilchrist Watch Co** is home to an unrivalled collection of unique affordable timepieces. The strikingly minimal Mesh Chrono from Megir boasts a steel mesh band, precision stopwatch and calendar window at 4 o' clock. 3 colour options, £59. Shop at gwcwatches.com and for 10% off use code 'GQSEP' (expires 30/09/2018). **19. Ayers Watches** is an Australian brand producing small batch, high quality, uniquely designed mechanical watches. The Metropolitan is available for pre-order now, strictly limited to 300 pieces. Visit ayerswatches.com **20. Daömey** offers unique designs and customisation services on apparel and footwear. Standing out is the main rule for the French street wear brand, which combines perfectly luxury and urban wear. **21. Athleisure** was created so that style and comfort would not be compromised. The team at ATHL aim to deliver a premium range of lifestyle apparel without the premium price tag! **22. Tapered** have revolutionised the slim fit shirt with their Tapered fit. Shirts that are expertly designed to fit the body perfectly, capturing its natural shape and accentuating the male physique. Made with the finest cotton blended with elastane that gives unrivalled comfort. **23. Suit Up Weird** is a lifestyle menswear brand that creates unique swim shorts. Their vision is to create a collection of swim shorts with a focus on design and function. Suit Up Weird is for the person who wears his garments fearlessly, independently and with originality. **24. Cameron Charles.** Luxury bespoke and ready-to-wear leather jackets by cameroncharles.com IG: @cameroncharlesuk **25. Rust & Fray** is a sustainable fashion brand that makes few-of-a-kind, upcycled, handcrafted bags. The Alfred is a classic, stylish briefcase made from genuine ox leather with a sturdy leather handle, comfortable leather strap, cover with magnetic clasps and a padded 15" laptop sleeve. **26.** American made luxury Fedora brand. A fedora brand that inspires confidence in everyday life. Proudly made in America. The **Brims** brand is dedicated to providing a high quality, handcrafted experience that allows the wearer to create and assert his or her own style. Whether in a suit or casual wear, the Brims man or woman can fit in to any space while still standing out. **27. HOLZRICHTER Berlin.** With simple functionality and the use of the best materials, the collection stands as an expression of timeless aesthetics: robust, stylish and elegant. This weekend bag is handcrafted from original veg tanned cow leather. **28. YELIR WORLD** is the new British based menswear brand that's reinventing luxury. With a collection of t-shirts, shorts, tracksuits, caps and accessories, YELIR WORLD embodies a modern luxury lifestyle where ease and comfort meet quality and style.

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The Fashion Collection... Continued

29

OMAEL £530
ANGELA MITCHELL
ANGELAMITCHELLMILAN.COM
IG: @ANGELAMITCHELLOFFICIAL

30

ERYN TIE SEVEN FOLDS 100% SILK TWILL €150
ERYNSHOP.COM
IG: @ERYN__OFFICIAL

31

BESPOKE SUITS FROM £299-£399
DELIVERED FITTING PERFECTLY IN 3 WEEKS
THEDROP.CO
IG: @GET_THE_DROP

32

LE SURVOLTÉ, AUTOMATIC £530
BEAUBLEU PARIS
BEAUBLEU-PARIS.COM
IG: @BEAUBLEU_PARIS

33

CABLE™ STAINLESS STEEL BRACELET £180
BAILEY OF SHEFFIELD
BAILEYOFSHEFFIELD.COM

34

003: DOUBLE BREASTED SUIT
TO THE NINES
TOTHENINESMENSWEAR.COM
IG: @TOTHENINESMENSWEAR

35

STONE EMBELLISHED BOMBER JACKET £119.99
BEAUXNARROW
BEAUXNARROW.COM
IG: @BEAUXNARROW

BOXER BRIEFS £14-27
HOMMES
HOMMES.CO.UK
IG: @HOMMESLONDON

36

37

STONE & CORAL PLAID BLAZER $1,895
BLUSH DRESS SHIRT $345
JB CLOTHIERS COLLECTION
JBCLOTHIERS.COM

38

WEEKEND TEE $50.00
SUMMER SATAN
SUMMERSATAN.COM
IG: @SUMMER_SATAN

39

GREY ISLAND STREET SWEATSHIRT £32
BEAUMONT & BEAR
BEAUMONTANDBEAR.CO.UK
IG: @BEAUMONTANDBEAR

BLACK LEATHER COLLECTION SET £2295
VOCIER
VOCIER.COM
IG: @VOCIERCOM

40

29. Designed by sister duo, Krystal and Marilyn Lavoie, **Angela Mitchell** is a Montreal based luxury footwear brand for women and men founded in 2016. Handmade in Italy, each shoe is laid with a Swarovski crystal encrusted on the back of the heel. **30. Eryn** is a traditional company, located in the South of Italy. Eryn creates high quality tailored ties for those who dress with class and sportiness. Made in Italy, handmade ties have always been the true passion of the brand. **31. The Drop** is changing the way that menswear is made, discovered and bought, by only making the outfit you want to wear, in your size and in 3 weeks. Send them a style you like or choose from their gallery. Visit thedrop.co or call 020 3740 3362 for more information. **32. Beaubleu** is a Parisian creative studio who creates refined timepieces in limited edition (125 numbered pieces only). 'Le Survolté' watch bring a new vision of watchmaking through a unique hand signature and a design inspired by Galileo's work and automotive shapes. 42 mm, sapphire glass, beaubleu-paris.com **33. Bailey of Sheffield** creates jewellery engineered to last more than a lifetime. That doesn't just mean durable high calibre materials or timeless design; it's about pieces that adapt with your changing style. Crafted from the highest quality marine grade 316L stainless steel, the range of customisable bracelets, collectable beads and pendant converter are all hand built in their workshop in Sheffield. **34. To The Nines**: Suited to Your Values. Purchases support in providing suiting to disadvantaged men. To The Nines is setting out to change the collective narrative of men. They believe that men who feel good about themselves, and have the courage to be their authentic selves, have the ability to impact the world. Their vision is that all men live impactful and authentic lives by leading from courage as a result of self-confidence developed through dressing in excellence. **35. Beauxnarrow** is a British label that was created to bridge high-end luxury fashion and urban streetwear. Inspired by the British history, cultural heritage, and modern society, Beauxnarrow specialises in the creation of bold eccentric luxury pieces for youth street-luxe culture. **36. Hommes** blends classic continental design with quintessentially British styling. The flagship underwear range, hand constructed in the UK uses only premium fabrics including fast cooling stretch Meryl and luxury soft cotton jersey to guarantee superior comfort and support with eye-catching good looks. **37. JB Clothiers.** #1 Bespoke Suit maker in Los Angeles. Visit jbclothiers.com to see their Summer 2018 JB Clothiers Collection or email Jerry@jbclothiers.com **38. Summer Satan** is a D.I.Y influenced underground surf label. Hailing from the back streets of Scarborough, Western Australia. For more information visit summersatan.com **39. Beaumont & Bear.** The new British lifestyle clothing brand whose popular sweatshirts are already capturing people's attention. The simple life of the coast and countryside is reflected in their designs. Enjoy an exclusive 20% off using code 'Beaumont&Bear20' (expires 31/10/2018). **40.** Making travel easier and more civilized is what **VOCIER** is all about. This premium German luggage is designed to get you through security quicker, safely and discretely stow important items, and keep suits wrinkle-free. And no other luggage looks this good!

41

BERMUDA BLUE LINEN €89
VARSITY HEADWEAR
VARSITYHEADWEAR.COM
IG: @VARSITYHEADWEAR

42

LANKKU #063 €248
LANKKUSHOP.FI
IG: @LANKKUHKI

43

CLASSIC WALLET AU $45
TORSO HOUSE
TORSOHOUSE.COM
IG: @TORSOHOUSE_LEATHERGOODS

44

WHITE ROUND NECK T-SHIRT
$60
MODERNESSENTIALSNY.COM
IG: @MODERNESSENTIALS.NY

THE PORTSEA CHEVRON £47
PORTSEA CLOTHING CO.
PORTSEACLOTHING.COM
IG: @PORTSEACLOTHING

45

46

CE SOIR OU JAMAIS €99
BRIGITTE ET SERGE
BRIGITTEETSERGE.COM

47

WARREN CREDIT CARD HOLDER £130
CAL & KAY
CALANDKAY.CO

48

TUXY SUIT $149
TUXY
TUXY.CO
IG: @TUXYSUIT

49

SILK SATIN TIE ROSSO £90
THE SILK TIE COMPANY
THESILKTIE.COM
IG: @THESILKTIECOMPANY

50

SG DOUBLE BREASTED TOPCOAT
– NAVY & GOLD $195
SOUTHERN GENTS
S-GENTS.COM
IG: @S_GENTS

51

BULL BELT $138 CAD/ £80
BOONDOCKS
BOONDOCKSLEATHERCANADA.COM
IG: @BOONDOCKSLEATHER

53

NETTOMIND – ULTRA SLIM WALLET –
KEY MESSAGE £99
NETTOMIND
NETTOMIND.COM

54

CHAIN MAIL KNITTED SWEATER £189.81
VILAR
VILAR.COM.AU
IG: @VILARDESIGNS

52

LAPTOP BRIEFCASE $88
BISON DENIM CO.
BISONDENIM.COM

41. Two brothers with a passion for the classic baseball cap have decided to take things into their own hands. **Varsity Headwear** is run by this dynamic duo who have revolutionised the staple item by incorporating luxury fabrics into their perfectly shaped caps. Size range from XS to XL. **42. LANKKU** handcrafts wooden eyewear from recycled skateboards in Helsinki, Finland. Each pair has a carefully picked colour scheme and is thus a one-off. Fitted with quality Carl Zeiss lenses and spring hinges, these spectacles have a warm and comfy fit on your face! **43. Torso House** Slim Wallets are designed especially for the minimalist. Inspired by Italian design and tested in Australia for excellence, these timeless wallets are made from the highest quality of handpicked smooth full-grain leather. **44. Modern Essentials** is a New York based essentials brand focusing on the quality of the essentials every man needs in his wardrobe. All garments are designed and manufactured in New York. 100% Egyptian cotton sourced out of Los Angeles, California. Available at modernessentialsny.com (Shipping is available world-wide). Follow on IG: modernessentials.ny **45.** The modern, simplistic and eye catching chevron pattern is synonymous with the **Portsea** style. Their tailored fit and refined aesthetic easily takes you from a sun drenched beach club in Bali, to soaking up the sun rays on an Australian or European beach, to relaxing by the pool in the Mediterranean or Caribbean. On trend and in style, the Portsea Chevron short features a crisp white background that contrasts perfectly against a colourful lime zig zag pattern. Special care has been taken to incorporate signature Portsea design details, and these shorts are guaranteed to turn heads every time you step out in them. **46. Brigitte et Serge** create trendy, original and elegant matching accessories for men and women, entirely Made in Paris with Haute Couture fabrics.The perfect made to measure option for your events ! Visit their website to discover more about the high and eco-conscious french accessories brand. **47. Cal & Kay** was founded in 2015 by Kwame Garrett-Price. Conceived in California and manufactured in a Parisian atelier, Cal & Kay represents streamlined designs that encourage one to simplify. They are part of a new wave of brands redefining what luxury means. **48. Tuxy** is "The World's Best Onesie" that looks nothing like a onesie. It has a unique waist design that makes it look like 2 individual pieces, no one will know you're wearing a one piece! Unbelievably comfortable and stylish its the perfect Onesie for the modern man. **49. The Silk Tie Company** evokes a sense of enlightenment through integrating age old wisdom and classic aesthetics into the very fabric of their brand. They produce the finest luxury silk ties and have established themselves as a top tier men's accessories brand. **50. Southern Gents** strongly believe in the characteristics of a true Gent, Southern or otherwise. They include but also expand beyond execution of style and eloquence alone. Through delivery of a wide array of enlightening information and contemporary yet classic style, this brand focuses on the multi-faceted dimensions of the modern man. **51. Boondocks** is a Canadian purveyor of timeless handmade leather goods. Meticulously crafted for unparalleled durability, the Bull Belt brings incredible versatility to the wearer along with its rugged aesthetics. Suitable for wearing from the office to the boonies. Features full grain vegetable tan water buffalo leather, solid brass hardware, and hand-stitched hemp twine. Purchase online from BoondocksLeatherCanada.com **52. Bison Denim Co.**, Ltd features a top-notch collection of premium leather goods ranging from wallets, handbags, belts to other leather accessories. GQ readers get 10% off at bisondenim.com with code 'GQ10' (expires 30/09/2018). **53. NETTOMIND** is a collaboration of several designers, artists, craftsmen and other professionals from different parts of the world. Established in Seattle. NETTOMIND create truly unique and innovative products. The "KEY MESSAGE" ultra slim and compact wallet can encase up to eight cards and has enough space for cash. Hidden magnets keep the wallet closed. Easy access to cards, without opening the wallet. The wallet, reinvented! **54. VILAR** is an underground label which embodies minimalism with an avant-garde approach to streetwear. Drawing inspiration from grunge, rave and punk culture, VILAR fuses together high quality fabrics and tailoring, transitioning streetwear to high-end fashion, made in Australia.

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The Fashion Collection... Continued

55

SILK VELVET WOODSTOCK BOMBER £625.00
PLAIN CHAOS
PLAINCHAOS.COM
IG: @PLAINCHAOS

56

LIMITED EDITION GRADIENT FLORAL PRINT LONG SLEEVE SHIRT (CL158SJBMT) £59
STEEL & JELLY
STEELANDJELLY.CO.UK
IG: @STEELANDJELLY

57

COBEK BLACK FLAT $225
VERTIKAL EYEWEAR
VERTIKALEYEWEAR.COM
IG: @VERTIKALEYEWEAR

58

LEATHER DUFFLE BAG PAMPA VINTAGE CHOCO £380
ROQUE
ROQUEBAGS.COM
IG: @ROQUEBAGS

59

SHORT SLEEVE CREW SPLIT-HEM $48
CUTS CLOTHING
CUTSCLOTHING.COM
IG: @CUTSCLOTHING

60

DUST BLUE WAVE LOGO T-SHIRT £20
OVER SEAS APPAREL
OVERSEASAPPAREL.COM
IG: @OVER_SEAS_APPAREL

61

BLACK – PINSTRIPE T-SHIRT $70
GROWN ROYAL
GROWNROYAL.COM

62

JANARDANA DERBY SHOE "BLACK" £584
VATHIR
VATHIR.COM
IG: @VATHIRMARKET

63

JERSEY CREW NECK T-SHIRT $22.75
SHARP CASUALWEAR
SHARPCASUALWEAR.COM
IG: @SHARPCASUALWEAR

64

AEQUILIBRITAS RING $240.00
REMAINS JEWELRY
REMAINSJEWELRY.COM
IG: @REMAINSJEWELRY

65

LANDÖ BACKPACK £464
CRUD SWEDEN
CRUDSWEDEN.SE

66

FLORAL LINEN BEACH SHORTS
VELOCITA
VELOCITA.COM
IG: @VELOCITA.CO

67

W.I.M.U. WHERE IS MY UNDERWEAR
WI-MU.COM
IG: @W.I.M.U_SUBSCRIPTIONBOX
FB: W.I.M.U.SUBSCRIPTIONBOX

55. Plain Chaos has progressed from its foundation in contemporary menswear, to introduce luxury fabrics and trimmings sourced from Italy and Britain. Designed, developed and produced in London, England to highlight the pinnacle of modern British tailoring and craftsmanship.Innovative and continuously developing, PLAIN CHAOS is redefining British luxury streetwear. **56.** Stand out from the crowd with **Steel & Jelly**'s limited-edition collection. Featuring everything from abstract prints to bold floral designs, these shirts – including the one pictured, are perfect for the adventurous man! Shop the entire collection online, with 20% off for GQ readers with code GQSEP20 (expires 06/09/2018). **57. Vertikal Eyewear** is an independent eyewear brand that plays with the duality of vintage and modern styles, to express the evolution of simplicity through innovative materials, handcrafted processes and timeless designs. Working with only the highest quality materials for their lenses and frames this brand ensures that each pair of Vertikal glasses carries its' own unique story and stands the test of time. **58. Roque Bags** are handmade from the finest Argentine cowhide in Buenos Aires. The Pampa Duffle is the perfect travel companion. The vintage leather line recounts every destination you visit, as it gains character over time. The worldmap inner lining reminds you that home is never far. Promo code: GQ2018 for 10% off (expires 31/12/2018). Free Shipping. **59. Cuts Clothing** continues to push the boundaries of style and comfort. Their custom Pyca™ Fabric has led to unmatched style, innovative comfort, and the perfect fit, making it the only fabric worth wearing. Through endless combinations of cuts, collars, and colours, it's time to elevate your wardrobe. **60. Over Seas Apparel** are a Cardiff based clothing brand that bring you new, stylish and affordable clothes for any occasion. They love fashion, art and travel and everything in between. Keep it cool. Other colours and designs are also available at overseasapparel.com **61. Grown Royal** is an Australian based street centric fashion brand consisting of unique fits, designs, and a nonpareil community. Collection one combines high end fashion with urban street culture, creating a subtle, elegant, and unique look. **62. Vathir** is a carefully curated marketplace for independent designers with a focus on luxury slow-fashion. The featured Janardana Derby Shoe "Black" is constructed by hand, using vegetable tanned leather from traditional Tuscan and German tanneries. Discover all designers at vathir.com **63. Sharp Casualwear** creates stylish staples that offer the perfect fit for men 5'8" and under. Each item in the collection is carefully crafted to deliver unmatched fit, style, comfort and durability. Look good, feel good. To see more of their fantastic products visit sharpcasualwear.com **64. Remains Jewelry** is inspired by mythology, folklore, and relics. Their jewellery preserves the stories that have been left behind and revives them through skilled craftsmanship to inspire you on your own journey. Sterling silver 925, made in Los Angeles. **65. Crud Sweden.** Creating gear that can take a beating and only become more beautiful with time and use, is Crud's passion. Small batch goods made from some of the finest natural materials available. Made to last, made in Sweden. **66.** Founded in Noosa Heads, QLD, Australia by Andrew Fraser & established in the summer of 2016, **Velocita** is a luxury line of clothing built from the ground up, designed to look good and made to last. These floral shorts are sure to turn heads. **67.** Are you tired of your old and boring underwear? **W.I.M.U.** is here to help you: by subscribing to their luxury gift box you will receive by mail a surprise package with a pair of underwear and socks. All products are 100% Made in Italy.

68

MR. NOTICE COLLECTION
MRNOTICECOLLECTION.COM
IG: @MR_NOTICE_COLLECTION

69

WOLF STREET (BLACK) €39.95
WOLF CLOTHING BRAND
WOLFCLOTHINGBRAND.COM
IG: @WOLF.CLOTHING.BRAND

70

PREMIUM BOXER BRIEFS IN MIDNIGHT BLACK & HORN PATTERN £14.99
HORNÏ UNDERWEAR
HORNIUNDERWEAR.COM

71

GLASSING BAY TRUNKS £46
FLOAT CAPTAIN
FLOATCAPTAIN.COM

72

KANSO MARBLE WATCH | BLACK £65
VULCAN ACCESSORIES
VULCANACCESSORIES.COM
IG: @VULCANACCESSORIES

73

EMPIRE COMMONWEALTH SHIRT
EMPIRE COLLECTION
EMPIRECOLLECTION.CO.UK
IG: @EMPIRE_COLLECTION

74

BACON SHIRT $59.00
SALT & TICKLE
SALTANDTICKLE.COM
IG: @SALTANDTICKLE

75

SB BACKPACK $160
SAMBUCKET
SHOP.SAMBUCKET.COM
IG: @TRENDINGBACKPACK

76

BOTH GAO RUNNER €395
BOTH.COM
IG: @BOTHPARIS

77

MINIMALIST LINEN POLO HAT £27
ELUSIVE SOCIETY
ELUSIVESOCIETY.COM

78

TORTUGA STERLING SILVER RING €150
CLOCKS & COLOURS
CLOCKSANDCOLOURS.EU
IG: @CLOCKSANDCOLOURS

68. Mr. Notice Collection is an online men's accessory store specializing in luxury products. It was created to pay homage to the owner, Christal Anderson's, father who passed away. They offer medium and large sizes, and are available on their new website mrnoticecollection.com **69. Wolf Clothing Brand** – The brand for the modern-day gentleman. WOLF is the symbol of character, intelligence, independence, strength, entrepreneurship and of course class. These are the key elements that make up their brand and what they aspire to bring to their customers. It's clear they are on a mission to bring all men accessible and impeccable style. Pure and raw, just like you. **70. hornï underwear.** A cheekily-named and ethically-produced premium clothing brand increasingly popular among celebrities. The on-line company has attracted attention with its global rhino conservation mission, highlighting the horrors of brutal poaching that has already wiped out some rhino species and driven others to nearextinction. hornï's slogan is "Raising eyebrows... Raising awareness! Email reema@horniunderwear.com **71. Float Captain** was born out of love for everything surf-related. Based in Hong Kong, their roots in the local surf culture and unique urban landscape are merged with visions of Californian and Hawaiian surf lifestyle. The glassing bay trunks draws inspiration from the core of every surfers craft and where they are made. **72. Vulcan Accessories** providing the modern gentleman with quality, handmade accessories since 2014. The Kanso Marble watch is a stylish piece inspired by Japanese minimalism, Kanso meaning simplicity or elimination of clutter. Genuine marble dial, reliable Japanese quartz movement and 12 months warranty. **73. EMPIRE Collection.** London based contemporary brand presented by Jordan Prince. Visit empirecollection.co.uk to shop their full collection of luxury streetwear **74. Salt & Tickle** was born from the belief that every man deserves the opportunity to wear a unique style that sets him apart from the crowd. If you're the type of man that likes to exude confidence, stand out, and escape average... a perfectly fitted Salt & Tickle shirt is the essential addition to your wardrobe. **75. Sambucket** has settled the new standards to modernise the travel accessory industry to the 21st century thanks to the SB Backpack, the Unique Anti Theft and Bullet Proof Patented Backpack on market. Pre-order yours at shop.sambucket.com and use code GQREADER to enjoy Free Shipping (expires 31/08/2018). **76. Both** is a footwear brand exploring the endless possibilities of one material: rubber. Offering a variety of timeless classics with a twist, both focuses on clean shapes and strong forms highlighting balance between simplicity and ingenuity. **77.** The Minimalist Linen Polo Hat by **Elusive Society** features an attractive navy chambray linen with a suede bill, leather adjustable strap and a logo embossed clasp in back. **78. Clocks And Colours** creates handcrafted sterling-silver accessories inspired by blistering guitar solos, cheap whiskey and the open road. Their collection of rugged rings, pendants and bracelets look best when gripped tight on the throttle.

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The Fashion Collection... Continued

79

ARUBA FLAMINGO £89
COLLIER BRISTOW
COLLIERBRISTOW.COM
@COLLIERBRISTOW

80

FONTANAFREDDA X
WOODZEE SUNGLASSES $125
WOODZEE
WOODZEE.COM
IG: @WOODZEEINC

81

MINIMAL TRIPLE BLACK £39
LUKZE.COM
IG: @LUKZELONDON

82

LONTANO V PANAMA HAT $290
GALPON.CO X GUSTAVO LERNER
WWW.GALPON.CO
IG: @GALPON.CO

83

GHORA FUR COAT £299
SILPA
SILPACLO.COM
IG: @SILPACLO

84

NIFÉ £299
JÉSÙ SÉGUNLONDON
JESU-SEGUN.COM

85

PALISSY 25-HOUR BAG £445
CARL FRIEDRIK
CARLFRIEDRIK.COM
IG: @CARLFRIEDRIK

86

SIGNATURE BRACELET $570
SENA NEW YORK
SENANEWYORK.COM
IG: @SENANEWYORK

87

ANTORINI A5 JOURNAL/DIARY IN
SATIN BLUE AND COGNAC LEATHER
ANTORINI.COM

88

SNEAKERSACK $16.95
WHITE WOLF INDUSTRIES
WHITEWOLFINDUSTRIES.COM
IG: @WHITE_WOLF_INDUSTRIES

89

BLUE & WHITE TRIBAL BRIEF $80
ESTEVEZ PREMIUM BEACHWEAR
ESTEVEZUSA.COM
IG: @ESTEVEZUSA

90

BRONZE TRIPLE PANTHER
TRUNKS £27
MASTRIONI
MASTRIONI.COM
IG: @ MASTRIONI

79. Inspired by the world's most beautiful coast lines, **Collier Bristow** swim shorts are the perfect gift for that summer adventure away. A combination of Pastel Shades, Summer Prints and Mediterranean Stripes creates a classy and stylish range. A must have for this summer. Use 15% off coupon code 'CBGQ15' (expires 30/09/2018). **80.** Founded in 2012, **Woodzee** is one of the original forerunners of modern wood sunglasses. In this collaboration with Italian winery FontanaFredda, these USA-made frames are constructed with quality French Oak, reclaimed from the staves of spent wine barrels. **81.** Every style needs a finishing touch! **Lukze**'s Minimal collection combines natural A-grade gemstones with exceptional craftsmanship to create beautifully elegant, long lasting bracelets – a perfect companion to pair with your watch. Visit lukze.com to shop the collection and receive 15% off with code 'GQ' (expires 30/09/2018) **82. GALPON.CO X GUSTAVO LERNER** selects the finest all-natural materials with expert handcrafting techniques creating a unique modern hat. The Lontano V is the perfect hat in between seasons. Visit galpon.co and use code 'GQUK2018' for free worldwide shipping orders over $195 (expires 30/09/2018). **83. SILPA** offers exclusive pieces aimed at men who are looking for modern, structured and individual design. SILPA compliments simplicity and create pieces that go beyond the season and boundaries. With their main focus being timelessness on each item. **84. Jésù Ségun.** Nifé is beautifully hand made from premium pony leather, soft premium leather lining, chief inspired silk tassels and leather hand painted signature green soles. With comfort and style in mind, Nifé is guaranteed to enhance your summer look. Claim your 10% discount when ordering online (expires 31/12/2018) jesu-Segun.com **85. Carl Friedrik.** With the looks of a briefcase, and the size of a weekend bag, the Palissy 25-hour bag is the ideal companion between the home, office and the odd overnight excursion. The tall shape allows for organised packing, together with a dedicated laptop compartment. Designed in London and handmade in Italy. **86. Sena New York** is a new collection of men's jewelry designed by Felipe Sena. Handcrafted in Manhattan, the sterling silver pieces were imagined as a man's identifying objects reflecting his personal taste, style, and status. Also available in 18k Gold Vermeil. **87. ANTORINI** Journals are handmade from specially tanned Italian calf leather. On the left there are seven practical pockets for your credit cards and three full length pockets where you can place your journal, diary or special book. Inside on the right there is one full length pocket and one note pad for taking notes. This absolutely amazing diary/journal is secured with a tab closure and leather loop. There is also a handy elastic loop included which is great for pens of all sizes. The A5 layout is perfect for writing and keeping everyday notes. **88. White Wolf Industries** – Travel reinvented for sneakerheads with the SneakerSack: super tough, machine washable luxury sneaker protection keeping your kicks fresh and clean no matter where your journey takes you. $16.95USD with FREE shipping. Visit whitewolfindustries.com **89. Estevez Beachwear** is a premium menswear brand that creates high quality, limited edition designs. This swimsuit is part of their EL DORADO 2018 Resort Collection, made with certified gold plated details, for the men that want to stand out from the crowd. **90. Mastrioni.** Award winning underwear for men. The hot new men's underwear brand everyone's talking about. The Silver Triple Panther collection stands out on your waist with the subtle sheen of its silver waistband displaying the Mastrioni emblem. The collection features trunks and briefs in a number of vibrant yet cool colours that are perfect for the summer.

Ahead Of The Times...

1

D SERIES $229
THE HORSE
THEHORSE.COM.AU

2

J&M NORDIC360 M2 £122.35
J&M WATCHES
JM-DENMARK.COM

3

LE MANS CHRONOGRAPH WATCH $229
JCIRODESIGNS.COM
SAVE 10% WITH GQ10

4

VIRTUS V1 AUTOMATIC
AZURE $599
VIRTUS
VIRTUSWATCH.COM
IG: @VIRTUS.WATCHES

5

STEALTH TRAVELLER WITH
SUEDE STRAP £75
MALMO TIMEPIECES
MALMOTIMEPIECES.COM
IG: @MALMO_TIMEPIECES

6

NEPTUNE £350
HUNTERS RACE
HUNTERSRACE.COM
IG: @HUNTERSRACE

7

BLADE FUSION £209
ZINVOWATCHES.COM
IG: @ZINVO

8

CHOTOVELLI BIG PILOT 747-13
CHOTOVELLI & FIGLI WATCH CO.
CHOTOVELLI.COM

9

CHR WATCH $255
ROUE
ROUEWATCH.COM
IG: @ROUE_WATCH

10

SILVER-BLACK WITH
BLACK MESH $130
CATALYST
CATALYSTLA.COM
IG: @CATALYST.LA

11

THE HERITAGE WHITE FACE/MESH
STRAP €129
MANLY STUFF
MANLYSTUFF.IE
IG: @MANLYSTUFF.IE

12

BLUE & WHITE NATO | ROSE
GOLD £72
WYNDHAM WATCHES
WYNDHAMWATCHES.COM
IG: @WYNDHAMWATCHES

1. The Horse is a curated collection of leather lifestyle goods, owned and operated by husband and wife Scott and Amy Hawkes in Sydney, Australia. Their watches are powered by Swiss Movement for flawless time keeping and encased in crystal sapphire glass. They boast strong technical ability with Swiss quartz movement, and also have a scratch-resistant mineral lens. **2.** A classic design does not have to be boring. **J&M** Nordic360 M3 gives you the best from the classic world with its very own touch. Its shiny details and case, combined with the slightly raw dial in silver, this watch is in its very own class. A classy watch for the classy man. It comes with Crystal Sapphire Glass and a Lifetime Warranty. **3. J.Ciro Designs** strives to design watches that demonstrate precision and style, while delivering maximum value in both product and service to its customers. The Le Mans Chronograph Watch features a stunning Rose Gold case, and a brilliant blue, textured enamel dial. 'GQ10' code (expires 03/10/2018). **4.** Honouring centuries of excellence in watchmaking, **Virtus** watches fuse the refinement of the Swiss mechanical movement with ultramodern manufacturing techniques and design principles to create a timepiece which is at once exceptional and accessible – like Virtue Herself. **5. Malmo Timepieces** blends classic design with modern elegance to create a watch for any occasion, and with a range of interchangeable straps, you can truly make it your own. The Traveller comes in three colour options and features a twin-timezone function – perfect for any traveller. Get 15% off with code GQ15 (expires 03/10/2018). Email contact@malmotimepieces.com **6. Hunters Race**'s stunning Neptune timepiece boasts sophistication. With its clean edges and crystal clear display it exhibits a strong sense of elegance. Whether it accompanies you to that important deal-making meeting or that special night out, this timepiece will sure make a statement. **7.** Founded in Geneva, Switzerland, **Zinvo** is a fashion-forward watch brand made for a young, dynamic, and style-conscious audience. Boasting modern designs, high-quality watch movements, first-rate materials, and affordable price points, ZINVO delivers timepieces that stand out from the crowd. **8. Chotovelli & Figli Watch Co.** Recalling the watches worn by pilots in the mid-1940s Jets 747 holds old-world design with modern execution. An inside look at the dial features minute's numerals on the hour index with contrasting red Chronograph hands. **9. The Roue Watch Studio** designs modern concept timepieces heavily inspired by iconic retro styles. The brand is Alex Iervolino's creation, an enthusiast and collector of German and Scandinavian industrial design who also uses elements from past motor culture. A Roue needs to be basic, simple and timeless. **10. Catalyst** is an LA lifestyle brand that embodies the diversity and energy of their home city. Featuring premium materials such as sapphire crystal and interchangeable Milanese or Italian leather straps, Catalyst delivers quality timepieces with a bold style. Use code GQ2018 for 15% off (expires 30/09/2018). **11. Manly Stuff** aim to be the only site you'll need for pieces of manly style and men's grooming. Their watches, safety razors and shaving brushes are exceptional and the best quality you'll find. They provide a quality service. Every order. Every time. **12. Wyndham Watches** was created specifically for the man on the go – work, happy hour, date night, or black tie event. Owning an affordable, timeless piece doesn't mean sacrificing quality. #WyndhamWatches 15% off with "GQ15" at WyndhamWatches.com (expires 30/09/2018).

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The Grooming Edit...

1. VEE+CO. 'Beard Wash' is a shampoo and conditioner in one, helping to restore moisture and reduce impurities without the feeling of dryness. Gentle, but effective. VEE+CO's essential oil blend is cleansing and helps tone the skin's appearance whilst improving the look of breakouts and ingrown hairs. Visit **hellovee.com**

2. Leaf Shave Co. builds all-metal razors that rival medical devices in their precision and engineering. Load the pivoting-head Leaf Razor with 1, 2 or 3 double-edge blades for a fully customisable experience. It just might be the perfect combination of classic wet shaving with the comfort of modern cartridges. Visit **leafshave.com** or email **hello@leafshave.com**

3. Jaxon Lane 100% Hydrogel Bro Mask. Based in California, Jaxon Lane is the first company to bring the best Korean skincare products to the modern man. The Bro Mask is formulated to target problems common to men, including the appearance of blemishes, redness and fine lines. The Bro Mask is made with advanced hydrogel technology, for maximum hydration and absorption of active ingredients. It is power packed with vitamins, collagen and plant extracts proven to improve the appearance of skin. Shop at **jaxonlane.com** $28 for a box of 4.

4. The Nordic success **Nõberu of Sweden** are dedicated to more than just selling quality products – they want to change the market and the way society thinks about men's grooming. The hair series contains everything from waxes, shampoos to volumising sprays and more. Visit **noberu.se**

5. Real Bearded Men's collection of naturally enriched beard products offer some of the purest beard oil and balms on the market. It's their mission to provide the modern man with haircare products that leave one feeling confident, sleek and sumptuous. Pictured is their Hemp Beard Balm, to see more of their luxury products visit **realbeardedmen.com** or visit them in New York at Artist & Fleas.

6. Style and shape your beard with the new range of grooming accessories by **Robin Hood Beard Company**. Try their new 100% travel boar brush and sandalwood wide tooth comb. Use GQLEGEND for 15% off at **robinhoodbeardco.co.uk** (expires 06/09/2018) Nottingham Heritage, Legendary Beards.

HEINRICH BARTH
HAIR & BODY CLEANSER
Environmentally friendly and biodegradable body cleanser infused with a blend of biological extracts. Extremely gentle even on the most sensitive skin our nourishing and soothing formula is perfect for hair face and body.
Fragrance free
Paraben free
SLES free - PEG free
No artificial coloring
No animal derivatives
No preservatives
e 250ml - 8.4fl.oz.

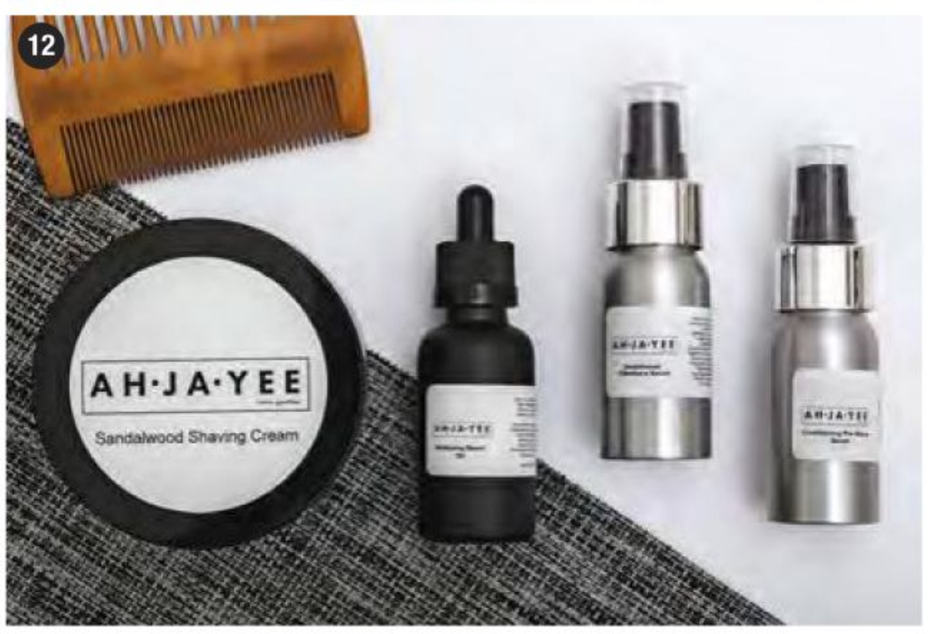
7. Heinrich Barth was one of the greatest travellers and explorers of the 19th century. The story of his life and his many adventures have inspired their brand. Under his name, they created their range of beauty products for your daily needs, sourcing the best ingredients from local flora around the world. This is their Hair and Body Cleanser. Visit **heinrich-barth.com**

8. Create a buzz in the office, say thank you to your team, and say goodbye to dodgy beards! **Alfie's London** brings professional barbering services to your work space. Take the hassle out of rushing to the barbers. The barber comes to you! Find our more at **alfieslondon.com** or email **alfie@alfieslondon.com**

9. HUMANITY COSMETICS is a premium male grooming brand. Responsibly sourced natural ingredients combined with the latest in skincare technology. Their exclusive formulas have been developed for and tested on male skin, with Jellyfish Collagen to help maintain the appearance of healthy skin. Paraben Free. Visit **humanitycosmetics.com** or email **info@humanitycosmetics.com**

10. Your dark circles and puffy bags have to go away! Refresh tired looking eyes with **Hommeface**'s Hydrogel Under Eye Masks in just 15 minutes. Meet those deadlines without wearing them on your face! Visit **hommeface.com**

11. Natural Fragrance is an Australian owned family run company that brings you high quality products such as this Wild Cambodi Pure Agarwood Oudh Oil. It is made from wild Cambodi agarwood chips of double super grade and has many relaxing benefits and is also believed to help insomnia. Visit **naturalfragrance.net**



12. Ahjayee's all-natural shaving products are all that is needed for pre and post shaving care. Conditioning Pre-Shave Serum preps the skin, Sandalwood Shaving Cream lubricates the skin whilst shaving, Sandalwood Aftershave Serum leaves the skin feeling soothed and the Moisturising Beard Oil provides hydration in-between shaves. Visit **ahjayee.com**

13. Mr Vanguard is a British brand aiming to capture the essence of the modern man in its debut fragrance – Vanguard Eau de Parfum. The fragrance is a unique blend, with its roots in the hot and tropical climates of the Far East and Caribbean. Made in the UK, Vanguard is a tribute to the modern man who aspires to be in a leading position in his field. Visit **mrvanguard.com** IG: **@mrvanguard**

14. ZEW for men is a line of body soap containing natural ingredients that are enhanced with charcoal from the Bieszczady mountains. Pictured is their Beard Balm that helps prevent skin from drying out and leaves your beard feeling hydrated and beautifully polished. For more information visit **czarnahuba.poczujzew.pl** Also available at Ocado £19.99.

15. MUG®. An ultra anti-aging moisturiser, providing all-day hydration and protection with SPF20. Your skin will appear thoroughly hydrated, looking fresher whilst feeling firmer and tighter. £24.99 **mugskincare.co.uk** email **Info@mugskincare.co.uk** or IG: **@mugskincare2018**

16. This luxurious four piece shaving set by **The Two Barbers** contains a Merkur Futur Double Edge Razor, the finest quality silvertip badger hair shave brush, a frosted glass shaving bowl and a matching stand. All come with a stylish, polished chrome finish. Made in Solingen, Germany. For more information on their stunning collection visit **thetwobarbers.com**

17. Hold on to those beach vibes with Makes Waves Surf Spray by barbershop and lifestyle brand **The Unruly.** Great for adding texture, shape and enhancing a wave in longer length hair. Less salt of the earth, more salt of the surf, as they say. Check their full range of professional barbershop products online at **theunruly.co.uk**

18. Son Venïn PUR 01 – The essence of a Mediterranean country where rose, lavender and thyme blended together reminds you of a warm sunset and the fresh notes of eucalyptus and sparkling spices passing by you. A charismatic fragrance that finishes with touches of amber and wood for a long lasting and addictive effect. Perfect for your summer vacation. Get it at BEAST. London **shop-beast.com** or on **sonvenin.com**

19. Powerful, pioneering, and progressive, **ZOUSZ** aims to reinvent a solely contemporary approach to luxury men's grooming, fashion, and accessories. Eclectic, sophisticated, classy, and romantic – ZOUSZ products represent the combination of uniqueness and luxury craftsmanship and are unparalleled for their quality and attention to detail. For more information visit **zousz.com** or visit IG: **@zousz_official**

20. Tough & Tumble is the Brooklyn-based men's brand that offers top-notch men's styling products alongside extravagant design. Pictured is The Revolve: Tough & Tumble Metal Comb, its hand-finished teeth are polished and rubbed for a silky, soft finish that flows through your hair without any ridges or tearing. The Revolve is the perfect size for an everyday carry – vintage leather pouch included. If you're looking for a premium-quality comb with some old-school cool, the Revolve fits the bill. For more information visit **toughandtumble.com**

21. Charlemagne Premium Matte Pomade is a high-quality styling product, developed by barbers with over ten years of experience. While using only the highest quality ingredients Charlemagne Premium was even able to win a comparison test last year. Each tin is £17.95 and available at **charlemagne-premium.com** and via Amazon Prime.

22. Geo. F. Trumper are proud to still be recognised as producing sumptuous grooming products for gentlemen. A gift from the prestigious range of Trumper fragrances, toiletries or quality grooming requisites will bring cheer and healthy looking radiance to a gentleman's skin. Explore the wonders of being surrounded by beautiful Mahogany display cases and booths at the flagship Mayfair and St James's shops, visit **trumpers.com** or call **020 7272 1765** to find out more.

23. Hand-made at **Mr Mullan**'s Apothecary and born out of a passion for ensuring the bearded gent looks his best. Each ingredient has been selected for its skin and hair properties ensuring the skin is hydrated and hair is moisturised leaving you with smooth looking skin, no frizz, with long-lasting hold. Visit **mrmullansapothecary.com** or email **john@johnmullan.com**

24. Since 1854, **Taylor of Old Bond Street** have produced and sold the finest in Luxury Men's Grooming Products and accessories, creating a brand which is synonymous with British style and quality. Visit their store at 74 Jermyn Street, St James's, London, SW1Y 6NP, call **020 7930 5544** or visit them at **tayloroldbondst.co.uk**

25. Vitabiotics. Whether you're a working dad or a fitness enthusiast, Wellman Energy is perfect for those leading hectic lives. The great tasting refreshing drink includes vitamins B6 and B12, magnesium and iron which contribute to normal energy release and help to reduce tiredness and fatigue. With specialist nutrients including Siberian Ginseng extract and Co-Q10, the easy to carry effervescent tablets also include vitamin C and zinc which contribute to normal immune system function. Visit **vitabiotics.com**

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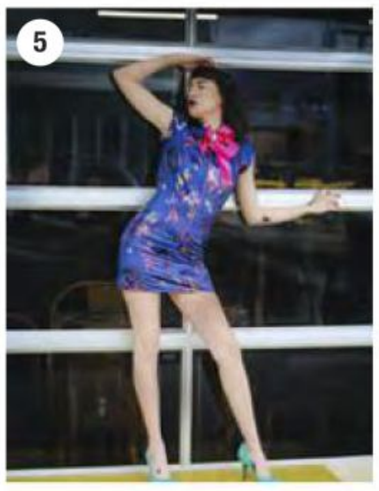
The Lust List...



1. Latham & Neve – known for their stunning contemporary hand-made British jewellery since 1997. Featured is the unique Ripple Bangle in beaten silver and 18ct gold, £235. Ballroom bangles, everyday earrings, ravishing rings and much much more... Buy online/stockists/brochure, visit **lathamandneve.co.uk** or call **01580 753399**.

2. Discover Restore Facial Serum by Luxe natural brand **Organics With Love.** This lightweight oil infuses skin with essential nutrients and powerful antioxidants. It nourishes your skin with moisture helping your skin to appear brighter and more radiant. All O.W.L. products are handcrafted in small batches on each New Moon, are non-toxic, vegan, and cruelty free. Visit **organicswithlove.com**

3. Allurez, the Internet's family jeweller, offers a beautiful collection of fine jewellery, engagement rings, and wedding bands. Their wonderfully interactive website allows you to pick from their collection or customise the pieces to your desire. Offering free shipping and easy returns, finding the right jewellery for your loved one could not be easier. Enjoy $50 off your first order. Use code 'BritishGQ' at checkout (expires 01/01/2019). Shop **Allurez.com**

4. MASK TIME brings K-Beauty to your doorstep! Their entry level and premium subscription plans are perfect for everyone, whether you're new to Korean beauty or you're an experienced mask junkie. All products are quality tested and lovingly curated, sourced directly from Korea and delivered to your door. Visit **masktime.co.uk** and follow **@mymasktime** on IG.

5. Hopeless + Cause Atelier. With an emphasis on the psychological and communicative values behind fashion, the design approach focuses on the impact of the individual on scene and on society. Designer, Dara Sophia Romero, designs with an "urban chic" aesthetic and each look is created in a sustainable manner with a giving back component—that is impact. SHOP **hopelesscauseatelier.com**

6. Emily Grace Jewellery is a London based luxury jewellery brand that incorporates secretive precious gemstones set in hand tinted resin. The popping colours are a must have for the Summer season. Available in sterling silver and gold vermeil. Bespoke services also available. Visit **emilygracejewellery.com** and follow on IG **@egjewellery**

7. Simon Wright offers a complete bespoke service, making your jewellery in platinum and gold using the finest diamonds and gemstones. An appointment involves viewing stones, a short tour of the workshop, and a sit down design session all in his Clerkenwell studio workshop. By appointment only. For more information visit **sw-jewellery.com** and follow on IG **@sw_jewellery**

8. Jeilim is a designer brand that pursues contemporary avant-garde look launched in 2018. JEILIM's chief designer is a talented person who graduated from London College of Fashion with the highest grade of women's wear. In 2017, she was selected as one of the top fashion graduates in the world and has exhibited at Dutch Design Week. Currently, she is active in Seoul and London. She is designing beautiful clothes for every moment, emphasising identity and quality rather than fast and easy consumption. Visit **jeilim.com** and follow on IG **@jeilim.studio**

9. Samantha Jackson's **Heavenly Vices Fine Jewelry** is inspired by the beautiful art, architecture and history that are part of life in her hometown of New Orleans. From ornamental wrought iron work to symbolic talismans that ward off evil, every piece is designed using a technique or treasure from the past. View the collection at **heavenlyvices.com** or on IG **@heavenlyvices**.

10. Clever Kittens focuses on female empowerment and self-love. They stock glamourous resort wear and beach outfits designed for women who want to be both comfortable and stylish, whilst celebrating their beauty and sex appeal! Visit **cleverkittens.com** for more information.

11. Brit-Stitch bags and accessories are lovingly made in Britain, using the finest leathers in a rainbow of colours and the chance to personalise every piece. 50 years of experience in the leather product industry, ensures that quality is at the heart of every Brit-Stitch product. Visit **brit-stitch.com** and follow **@britstitchuk**

12. Formulated with Cold Pressed Organic Carrier Oils, **Town & Anchor**'s certified vegan and cruelty-free 'Restoring Facial Oil' is a concentrated, botanical treatment that nourishes combination, dull or dry skin with moisture and can help protect from harsh environmental factors. Enjoy 20% off with code GQ20 at **townandanchor.com** (expires 06/09/2018).

13. Her new obsession – **Amber Beverly Hills** is a unique facial oil serum containing 24 active phytonutrients that work synergistically to create beautiful, and radiant looking skin. This is an ultra-luxurious experience she won't be able to get enough of – give her the gift of natural beauty at **amberbeverlyhills.com/GQ**

14. Heda Jordan Designs is a fine jewellery company that specialises in handcrafted gold and sterling silver statement pieces. Each piece is designed to celebrate the resiliency and strength of the modern woman. Their diverse jewellery collection also includes their signature Everyday Tiaras™ which have a modernized look and comfortable fit that is unprecedented in the world of tiaras. Discover more at **hedajordan.com** and follow **@hedajordandesigns** on IG and FB.

15. Margot. Collaborating with artisans in remote regions of Mexico to create authentic holiday apparel founded by Loren Felton. Shop the collection **margot.mx**

16. Ivy and Duke offer a fabulous range of luxurious, memory foam dog beds – handcrafted in the UK using waterproof and high quality fabrics. Not only will their products look stylish in your home but they are also durable and robust. Treat your canine companion and visit **ivyandduke.co.uk** to browse the full range or email **Hello@Ivyandduke.co.uk**

17. Seattle-based fashion house **Rossario George** is more than fabulous clothing and shoes. With the introduction of RG Beauty, fans of true luxury can now enjoy quality from head-to-toe. Check out Rossario George's new gel nail polish line and much more on **rossariogeorge.com #RGBeauty #Luxury #RossarioGeorge**

18. Goldenglow stands for high-quality certified natural cosmetics. Their Allrounder Cream – Facial Care, 50ml is a delicately scented facial cream that contains besides unrefined sheabutter, almond and argan oil. The allrounder, which can be used as day – and/or night care, is absorbed quickly by the skin and helps to restore balance. Made in Germany. Visit **goldenglow.de**

Last Of The Summer Wine...

1. The convincing and unique taste of **Needle Gin**, is not only the combination of special black forest botanicals, like spruce needles, but also the love given by the Black Forest master distillers. Needle is Black Forest. Needle is all you need. Needle Gin is available at ALDI UK stores, or visit **needle-gin.com**

2. An elegant multi-award winning rum, **El Dorado** 12 Year Old typifies the smooth mellow sweetness of Demerara Rums. A blend of specially selected aged rums, blended to perfection and aged in ex-bourbon oak casks. It's unique quality and taste is much due to the tropical climate of this lush country of Guyana. Visit **theeldoradorum.com** or buy from Waitrose £39.50.

3. Amuerte. Coca Leaf Gin handcrafted from the idea that death is never far away so life should be celebrated to the fullest! On that note – enjoy a lively combination of subtle, bitter coca, with delightful bright notes of citrus caviar and Szechuan pepper. Without a doubt the most exciting gin you can add to your tonic this summer! Order your bottle now by visiting **amuerte.com**

4. VITA is the world's first vodka specifically designed to taste great mixed with water, avoiding unnecessary sugars, additives, and calories contained in other cocktails. VITA has 45% less calories than a normal Vodka or Gin&Tonic. VITA is a Mediterranean vodka: triple distilled from Italian grains, and infused with a secret formula based on natural citruses from the Mediterranean region. VITA has more than 500 investors through equity crowdfunding and is available in Amazon UK. For more information, visit **vitaspirits.com**

5. Driftwood Distillery is a craft distillery based on a disused naval airbase in Valkenburg, Katwijk on the Dutch coast. The British duo launched their awarding winning superhero range of gins to create conversations and disrupt the norm. At 45% abv, Donkey Jack Gin, 2018 San Francisco Spirits competition gold medal winner, is a London dry style gin with a smooth citrus profile with a hefty juniper kick. Find out more at **driftwooddistillery.nl**

6. One sip and you'll know why they named it **Divine Gin.** Created with pure passion and uncompromising quality, this exciting small batch gin is refreshingly individual and beautifully complex. Best served with a plain tonic and garnished with strawberries to collide with the pepperiness delivered from cubeb and grains of paradise, tantalising aromas and glorious flavour. Spread your wings and try something new, its simply Divine! Stockists at **divinegin.com** Contact **social@divinegin.com**

7. Acai Gin is the world's first and only gin made using Açaí berries. Enjoying this gin as a sophisticated cocktail mixed with a fresh tonic, will allow you to experience its South American energy, combined with Nordic charm. A classic and at the same time exciting composition of gin botanicals and natural Açaí berry extracts. Acai Gin is crafted as a classic London dry gin. Visit **Acai-gin.com**

8. Hernö Gin. From the world's northernmost gin distillery, named gin producer of the year two years in a row and the most awarded gin brand in Europe. Round and smooth taste, distinct juniper character, fresh citrus notes and a floral complexity. Crafted from natural and carefully selected botanicals. Visit **hernogin.com** or buy from Gin Kiosk.

9. Douglas Laing's Scallywag is a small batch marriage of Speyside Single Malts. The unique recipe is matured predominantly in sherry butts, imparting a rich, chocolatey and dark fruity character to the whisky. The family firm recommends savouring a neat dram from your favourite whisky glass, or mix Scallywag with ice and ginger ale for a refreshing long serve. RRP £42.99 at **DouglasLaing.com** Follow Scallywag on IG **@remarkable_malts**

10. The **STIN** – Styrian Dry Gin's unique flavour is made up of 28 carefully selected botanicals. Juniper berries, south Styrian apples and east Styrian elderflowers dominate the fresh and distinctive taste of STIN Gin. To find out more about the winner of the World Spirit Awards for Gin visit **stin.at**

11. Unlike many other London Dry Gins available today, **Hayman**'s London Dry Gin is distilled to a 150-year-old family recipe of ten hand-selected botanicals. Classically balanced with bright juniper, crisp citrus and subtle notes of exotic spice, this gin has the nuanced complexity associated with a True English London Dry Gin. Exclusive gift-wrapped edition now available from Waitrose for £26 **haymansgin.com**

12. Handmade with pure Icelandic water, hand-picked wildflowers, and honey, **Himbrimi Gin** is a unique Old Tom Gin, unlike anything you have ever tasted before. Based on early 18th century Old Tom recipes, it is considered a perfect sipping gin. Himbrimi Gin is best served neat, preferably while flyfishing in a flowing river, but also works wonderfully in a variety of classic cocktails. Visit **himbrimi.com** and follow **@ginhimbrimi**

13. Inspired by nature. Led by science. Crafted by hand. Combining a cutting edge distillation process and a closely guarded secret blend of botanicals selected for their molecular structure, this new luxury spirit from Greater Manchester tells a very different juniper story. **Worsley Gin** has a smooth finish with an incredible depth of flavour that differentiates this truly luxury Gin from its counterparts. Available from **worlseygin.co.uk**

14. The Arran Malt "The Bothy' is a stunning small batch Single Malt Scotch Whisky from the Isle of Arran which has been matured in small quarter cask barrels. The smaller size of cask means that the whisky has greater contact with the wood, and the resulting whisky is sweet, spicy and full of intense fruity flavour. A winner at the World Whiskies Awards 2018 coming top in its category, this whisky can be purchased from good specialist whisky shops or from **arranwhisky.com** RRP £49.99. This dynamic distilling company is also in the process of building a brand new distillery at Lagg on the Isle of Arran. Look up **laggwhisky.com** for more details on how to get involved in an island Single Malt adventure and own your own cask of Lagg Single Malt!

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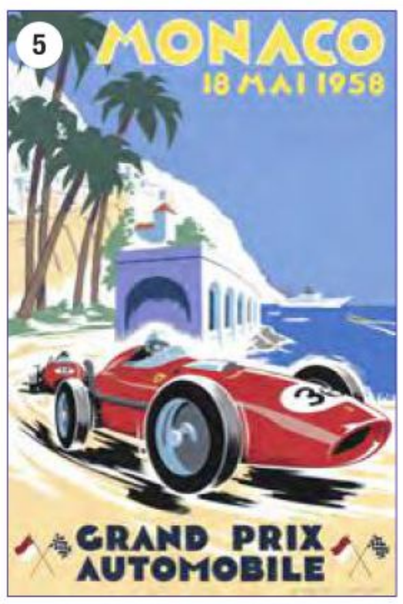
Room For Improvement...

1. Jane E. Goldman is a Boston-based painter-printmaker who works in a "lyrical realist" style. She has taught and exhibited broadly in the US and Europe. Depicted here is "Deep Time 1", from a series of Irish landscapes. For further information, go to **Janegoldmanart.com** or **janeegoldman@comcast.net**

2. LIGNUM. //SKID is the world's first chef knife consisting of 97% wood and 3% high-alloyed carbon steel. //SKID is customisable with 6 types of woods and 4 types of steel and can be personalised. The filigree grain in combination with the different colours define walnut's uniqueness. The high tenacity combined with its hardness result in the dynamic solidness and robustness. Visit **www.lignum.shop**

3. Like a personal concierge for architects and design professionals, you'll find a vetted selection of pared-down, sustainable basics for your home on **Design Cove.** Use their curated concierge service to shop items from the best studios: Check out: **design-cove.com** IG: **@designcovestore**



4. Marcela Solana is an artist and designer from Guadalajara, Mexico. Known for using mainly acrylic in her paintings she creates bold and almost hypnotic works portraying intricate images of everyday objects. Visit **marcelasolana.com** or email **info@marcelasolana.com** for more information or requests. Prints are available online.

5. Pullman Editions designs striking original limited-edition posters that capture the enduring appeal of Art Deco. Their posters feature winter sports, glamorous resorts around the world, and historic automobiles. Over 100 designs available at £395 each. Call **020 7730 0547** or view and buy online at **pullmaneditions.com**

6. Aged & Ore. This cocktail glass with integrated measuring is the perfect gift. The inner wall of the double wall borosilicate glass nestles a standard ice ball perfectly – a silicone mould is included with each glass. Buy yours today at **agedandore.com**

All The Gear...

1. NOZzER Watch is a versatile anti-sleep bracelet, which electrizes you when you need to stay wakeful. NOZzER is a very reliable sleep-prevention device, with guaranteed results and no side effects, silent and unnoticeable, can be used everywhere – in a car or in a meeting. Eliminate your drowsiness with style! Just $79 on **nozzerwatch.com**

2. Following half a decade of research, sampling, trials (and a fair few mosquito bites) they're ecstatic to introduce **Marshmello Gear**: Anti-Bug Apparel – uber cool hoodies and blankets that'll protect you from mosquitoes, ticks and other deadly insects. Tested at the most highly accredited clinical labs around the world, they have worked really hard to create a product that doesn't have the usual hazards – theirs is odourless, long-lasting and DEET free. Visit **marshmellogear.com** or IG: **@marshmellogear** Sign up now **Indiegogo.com** on **igg.me/at/marshmello-gear**

3. Breadband. A slim wallet for those who don't like bulges in the wrong places. The durable, tight-knit elastic sleeve holds up to 15 cards + cash. It's the simplest wallet ever designed. Visit **breadband.com** IG: **@breadband**

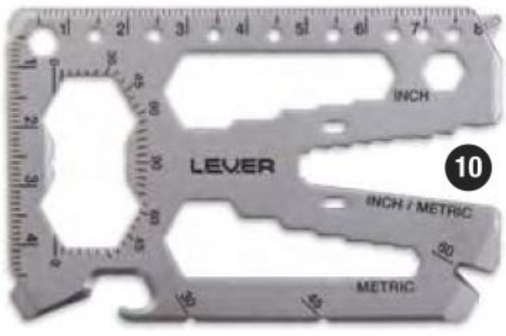
4. Take your music outside thanks to the **KitSound** Diggit Speaker. Stick it in the ground with its removable stake feature, play 360° sound via Bluetooth, and never worry about the Great British weather with its IP55 water and sand resistance rating. RRP £39.99. Available from **kitsound.co.uk** and **Amazon.co.uk #GODIGGIT**

5. Millclock makes Nixie tube technology affordable for more people. They create both home and office products. They bring the Nixie tubes outside and for people's wrists so they can be used on the go. They believe this is the future and they want to make it real and affordable for everyone. Visit **millclock.com**

6. Alcove is a laptop case that unfolds into a mobile workstation, instantly. Slim enough to slide into your messenger bag or carry alone with shoulder straps. The bundle pack includes a clip-on light bar and sun visor. **#GetAlcove** £59 **getalcove.com**

7. Flow Courier's External USB Charging Leather Shoulder Bag is a best seller. It is comfortable, with a breathable air-cushion back support and shoulder strap, practical, with a capacity to hold a 12inch laptop and is very stylish too. The bag is crafted from leather and is available in Carbon Black, Admiral Blue and Cinnamon Brown. Visit **flowcourier.com** or email **flowcourier@gmail.com** to find out more.

8. Ryze Technology – Powered by DJI's best-in-class flight technology, Tello is a mini camera drone that provides fun and exciting flying experience for kids and the kids in every adult. Capture pictures and videos, perform aerial stunts, customise the flying path with coding and more! Get your Tello today at **argos.co.uk**



9. British brand **AKIELO** recently launched their ALPHA Collection, a stylish range of minimalist card holders, that really stand out from the crowd. Their RFID blocking wallets are made from aircraft grade aluminium and are available in classic colourways with or without a money clip, from only £14.99. Get 20% off by visiting **akielo.com/GQ** IG: **@akielo_uk** (expires 31/10/2018).

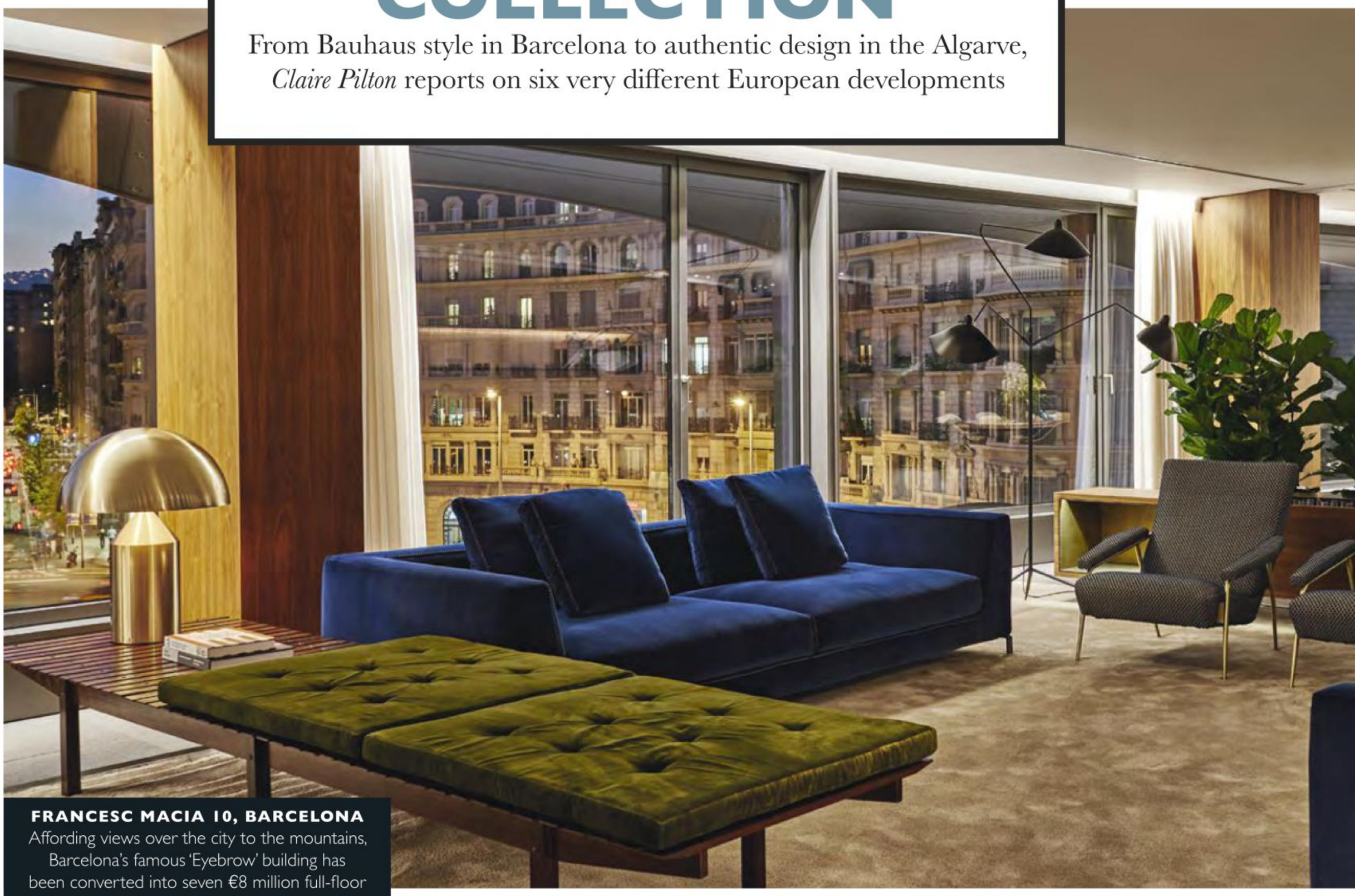
10. Be prepared for daily tasks. The Toolcard Pro from **Lever Gear** packs 40 tools into a slim, credit card-sized multitool. It slips easily into your wallet, or with the snap-on money clip it can be your wallet. GQ readers save 10% with code GQ10 at **levergear.com** (expires 30/11/2018).

LOVE
10TH ANNIVERSARY ISSUE
ISSUE 20
ON SALE 6TH AUGUST 2018
KENDALL JENNER PHOTOGRAPHED BY ALASDAIR MCLELLAN / FASHION EDITOR KATIE GRAND

CONDÉ NAST
BRITAIN | PROPERTY

CONTINENTAL COLLECTION

From Bauhaus style in Barcelona to authentic design in the Algarve, *Claire Pilton* reports on six very different European developments

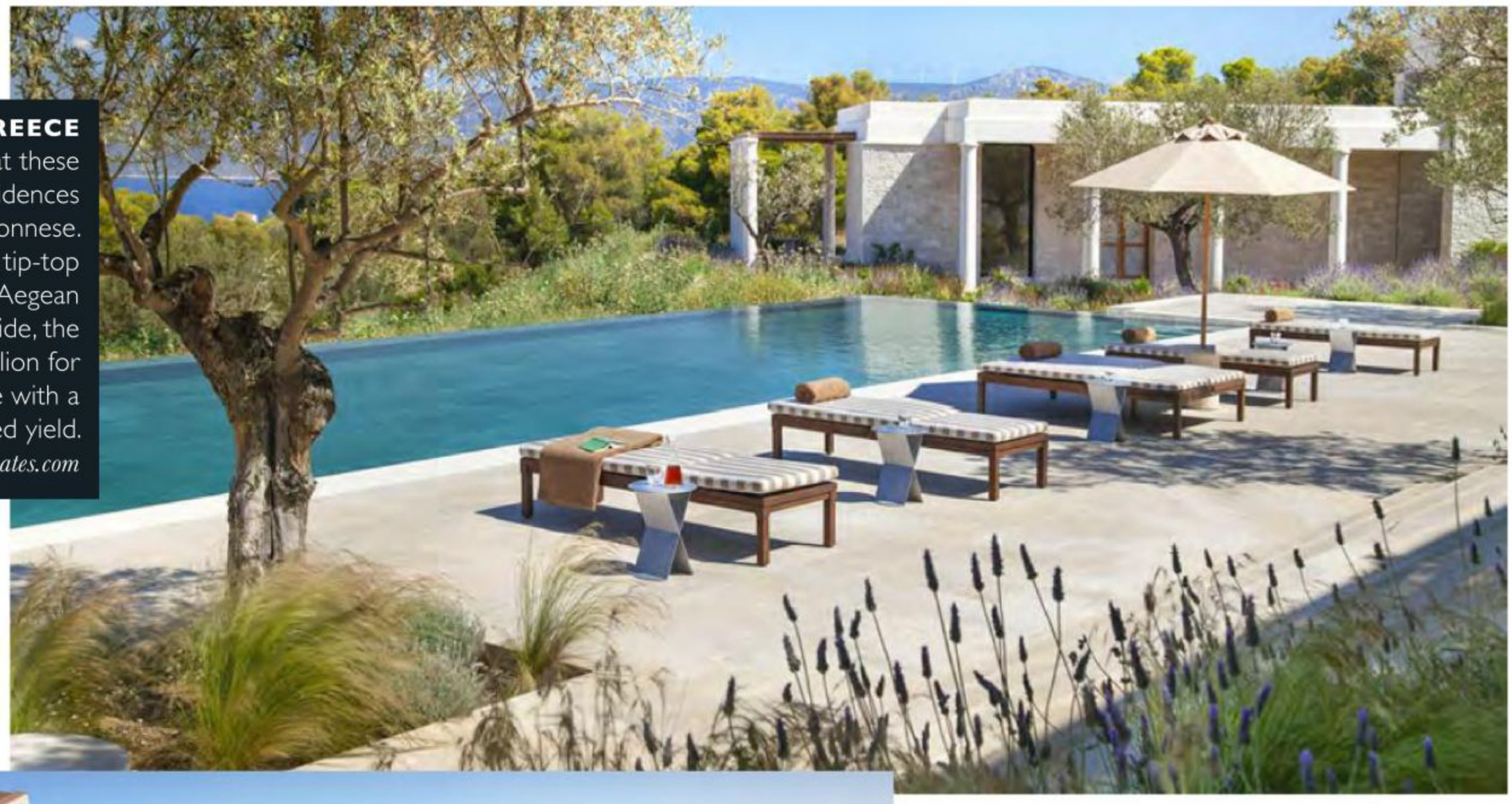


FRANCESC MACIA 10, BARCELONA
Affording views over the city to the mountains, Barcelona's famous 'Eyebrow' building has been converted into seven €8 million full-floor apartments and a duplex penthouse, each with 55 metres of floor-to-ceiling windows.
www.francescmacia10.com

Reclining at the crossroads of three continents, Cyprus, dubbed Europe's Middle Eastern outpost, enjoys an historic edge. Today, it is one of the fastest growing economies in the Euro area, offering one of the world's most advantageous tax systems and the lowest corporate tax rate in the EU. It also boasts one of the lowest crime rates in Europe and 330 days of sunshine. Small wonder people who buy a holiday home there often stay on.

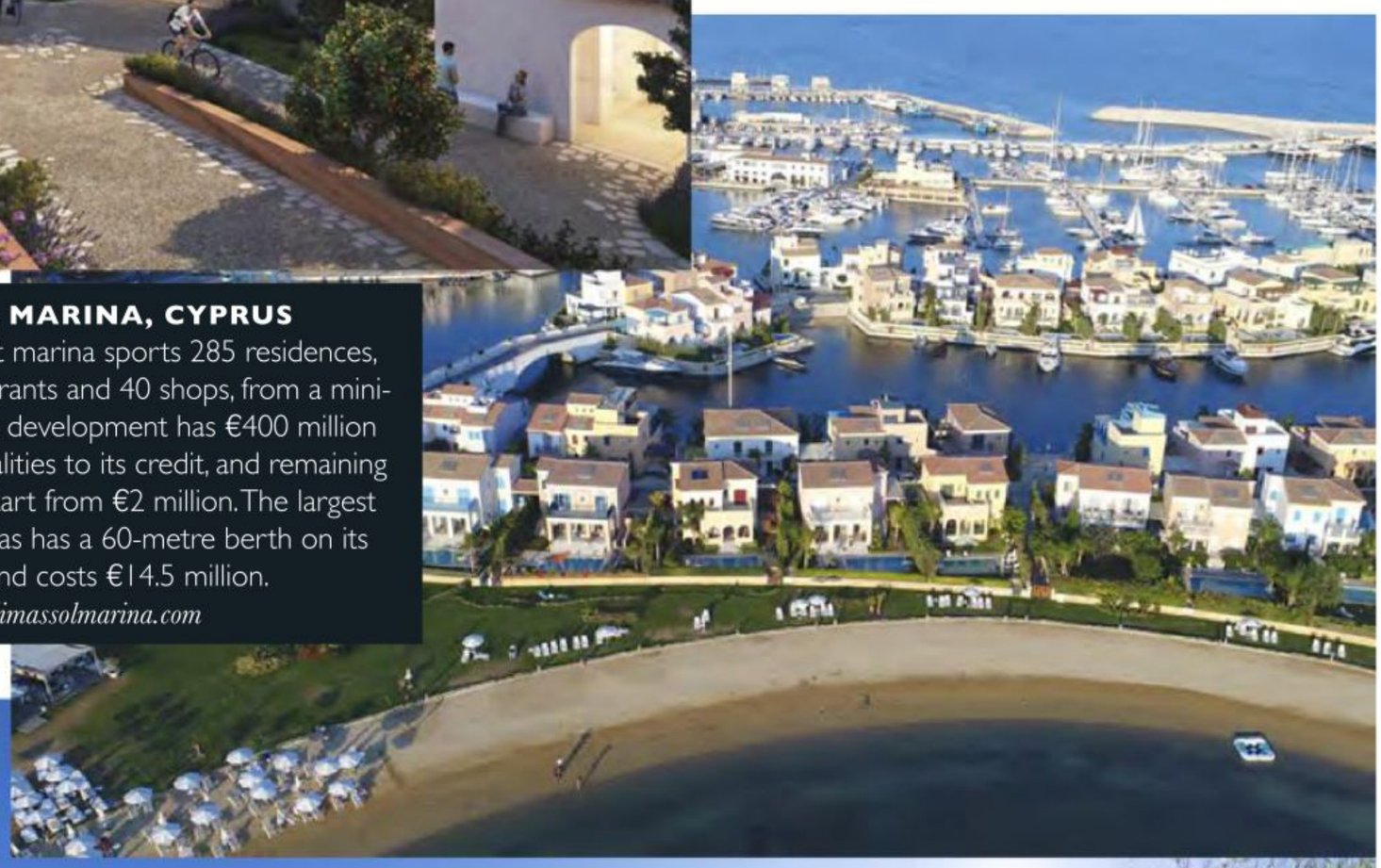
With 17km of coastline, a commercial port and a superyacht marina, Limassol is the island's most cosmopolitan city. Setting a new benchmark along its skyline, Trilogy Limassol Seafront will feature three towers with 36, 37 and 39 storeys. Designed by WKK of Burj Al Arab fame, the €600 million scheme will provide 307 apartments (all with unobstructed sea views), 52 offices and extensive leisure facilities: a spa, gym and pool in each tower, a central private oasis with swimming pools, pool bar, tennis court and gardens, and a public plaza with restaurants, bars, cafes and shops. Within three months of launching the front two towers, and with first occupations not due until December 2021, developer Cybarco reports over €50 million of sales. Prices now range from €950,000 to €8.5 million for a five-bedroom penthouse with views over the city's seascape.

When it comes to coastal, cultural and culinary attractions, Barcelona takes some beating. In the sought-after Sant Gervasi-Galvany area, with its park, smart shops, local market and choice restaurants, Francesc Macià 10 has been hailed as Barcelona's most exclusive new residential address. The Swiss-designed, Bauhaus-style building that started life as a 1960s office block is now



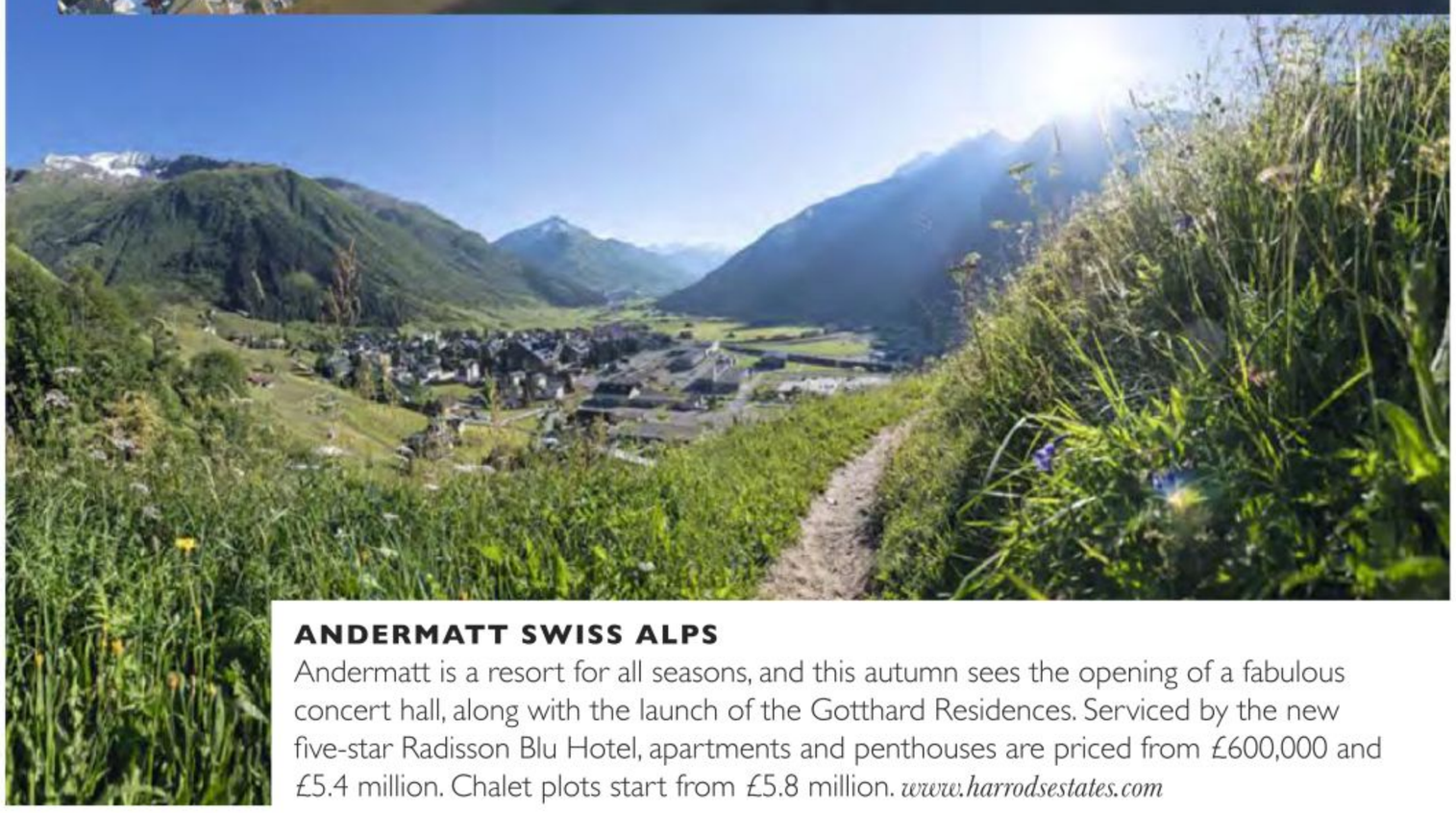
AMANZOE VILLAS, GREECE
Luxury knows no limits at these spectacular Aman-branded residences in the fabled Peloponnese. Combining total privacy and tip-top service with views of the Aegean Sea and surrounding countryside, the residences start from €3.2 million for two-bedroom villas that come with a five-year 5% guaranteed yield.
www.sphereestates.com

OMBRIA RESORT, PORTUGAL
Honey harvesting and astronomical observations are among the more unusual leisure facilities at this 150-hectare scheme that is in touch with the 'authentic Algarve'. Opening early 2020, branded Viceroy residences start from €300,000, with seven-bedroom villas rising to €3 million.
www.ombria.com



LIMASSOL MARINA, CYPRUS
The new superyacht marina sports 285 residences, 650 berths, 15 restaurants and 40 shops, from a mini-market to Graff. The development has €400 million of sales to 30 nationalities to its credit, and remaining Castle Residences start from €2 million. The largest of the last Island Villas has a 60-metre berth on its doorstep and costs €14.5 million.
www.limassolmarina.com

a listed landmark. Redeveloped by Squircle Capital and redesigned by Brazilian architect Marcio Kogan, it provides seven 600-square-metre full-floor apartments and a 900-square-metre duplex penthouse. Available as 'base builds' for €8 million or fully fitted out for €10 million, the scene-setting show apartment has four bedroom suites, a 250-square-metre living area and a sophisticated design scheme that ensures nothing detracts from the 360-degree views of the city below. Amenities fit for a five-star hotel include a fitness centre, spa, gym, 20-metre lap pool and lounge deck, 24-hour security and concierge, together with private wine cellars and six secure underground parking spaces per flat. Tailored for a global city with an emergent luxury scene, Francesc Macià 10 is the first super-prime fully serviced residential offering in Barcelona.



ANDERMATT SWISS ALPS
Andermatt is a resort for all seasons, and this autumn sees the opening of a fabulous concert hall, along with the launch of the Gotthard Residences. Serviced by the new five-star Radisson Blu Hotel, apartments and penthouses are priced from £600,000 and £5.4 million. Chalet plots start from £5.8 million. *www.harrodsestates.com*

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CLUTTONS

CONDÉ NAST
BRITAIN | PROPERTY

HIDE AND SEEK

Let your little ones run free: *Rosemary Brooke* finds country houses ripe for childhood adventures

WILLESLEY FARM, TAVISTOCK, DEVON
Dating from the mid nineteenth century, this Victorian property comes with a range of agricultural buildings and a separate three-bedroom bungalow. Surrounded by its own land, there are fields and woods for youngsters to explore without ever leaving the property. £2.3 million (additional land available by separate negotiation).
Savills: 020 7016 3780 or 01392 455755

From Treasure Island to the Famous Five, the great outdoors has always provided endless possibilities for youthful adventures – and even if there are no dastardly plots unfolding in the immediate vicinity, the countryside certainly allows the freedom to dream.

For those with young families, the lure of a rural idyll is strong – escaping the bustle and noise of the city for plenty of fresh air and enough space for children to explore. Set in a bucolic part of Devon that was originally part of the Duke of Bedford's Tavistock estate, Willesley Farm is a haven for growing families. There are breathtaking views over Dartmoor and extensive formal and informal gardens – the period property sits centrally on 48 acres of pasture and woodland, with a further 92 acres available by separate negotiation. As well as being a working farm, it has plenty of other amenities to recommend it, including a tennis court and a lake.

There are plenty of escapades of the Swallows and Amazons variety to be had at Howells Barn in Gloucestershire. The Grade II-listed Cotswold-stone barn is located on the Lower Mill Estate, a secure, managed development that's rich in nature and wildlife. The property has direct access to a 70-acre lake – the perfect place to set sail in search of a mystery to be solved – with a further seven bodies of water dotted about the estate, making it ideally suited to water-sports enthusiasts. Adults will appreciate the fact it's commutable to the capital: it's only six miles from Kemble Station, which has a speedy train service to London.

The rambling, seventeenth-century Manor Farm in Hampshire will spark the imagination of anyone who lives there – it has ancient oak beams, mullioned windows and a pleasingly higgledy-piggledy layout. The grounds are just as charming, and include an eighteenth-century timber-framed 'party barn' (also useful for table tennis), a couple of pigsties and a wooden lean-to with two stables, which will thrill any child who's been longing for a pony.

For all the practical considerations you make when house-hunting, from location to square footage, don't forget the properties that promise hours of fun and discovery – after all, childhood memories last a lifetime.

1. MANOR FARM, NEWNHAM, HAMPSHIRE
With six bedrooms, plenty of period outbuildings and an additional cottage, this Grade II-listed farmhouse has plenty to recommend it. It comes with almost 135 acres of pasture and woods, as well as having double-bank trout fishing on the River Lyde. £4.95 million.
Knight Frank 020 7861 1080 and 01256 350600

2. CHASE END, INKPEN, BERKSHIRE
At the edge of the picturesque village of Inkpen, Chase End has almost six acres of grounds, including a swimming pool. As it's set in an Area of Outstanding Natural Beauty, there's lots of verdant countryside to discover – and a cosy farmhouse kitchen, complete with an Aga, to come home to. £1.6 million.
Savills: 01635 277700

3. HOWELLS BARN, CIRENCESTER, GLOUCESTERSHIRE
Set on the 550-acre Lower Mill Estate, a secure and managed environmental and residential development, this Cotswold-stone barn is believed to date back to the 1830s. It has been restored to a high standard, and comes with a swimming pool and direct access to a substantial lake. £1.95 million.
Strutt & Parker: 01285 653101

4. BURTON HOUSE, NEWBURY, BERKSHIRE
Surrounded by woodland and mature gardens, this five-bedroom 1930s property will appeal to those who enjoy the outdoors. The seven acres of grounds include a heated swimming pool and orchard, and the North Hampshire Downs are close by – perfect for budding ramblers. £2.4 million.
Jackson Stops & Staff: 01635 45501

5. BOHUNS HALL, TOLLESBURY, ESSEX
With landscaped grounds, including a treehouse and a tennis court, this listed six-bedroom property is a bucolic haven. It's conveniently located in the countryside between Maldon and Colchester, and the coast is within walking distance, ideal for spending long summer days at the seaside. £1.5 million.
Chewton Rose: 01206 564259

St Luke's House

CHELSEA SW3

RS St. Luke's House is a combination of traditional Chelsea elegance and state of the art contemporary design and fittings; this detached house is exquisite. It is rare to find a house in Chelsea which has been completely reconstructed from the ground up and positioned moments from Chelsea Green, the King's Road and St. Luke's Gardens.

"With four bedrooms, a games room, a wine cellar and garaged parking this house is a flexible home for a local family or an international second home."

Lara Askew

Chelsea Green, which is set around the remains of the historic Chelsea Common, is a village within Chelsea with its array of independent shops from the cobbler to the green grocer. The King's Road is in the process of undergoing huge transformation with The Cadogan Estate, stewards of the local area for over 300 years, redeveloping a large site on the corner of Chelsea Manor Street facing Chelsea Town Hall. An independent cinema, an improved Waitrose store, a rooftop bar, a large pub and a mixture of flexible office space will be set within the restored historic façade of the original art-deco Gaumont Theatre building.

Juliette Byrne is responsible for the spectacular architectural interior design throughout the house with a combination of bespoke wallpapers, ingenious secret wooden panels, and fabulous fabric designs.

For sale
Price £11,450,000

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The Lantern

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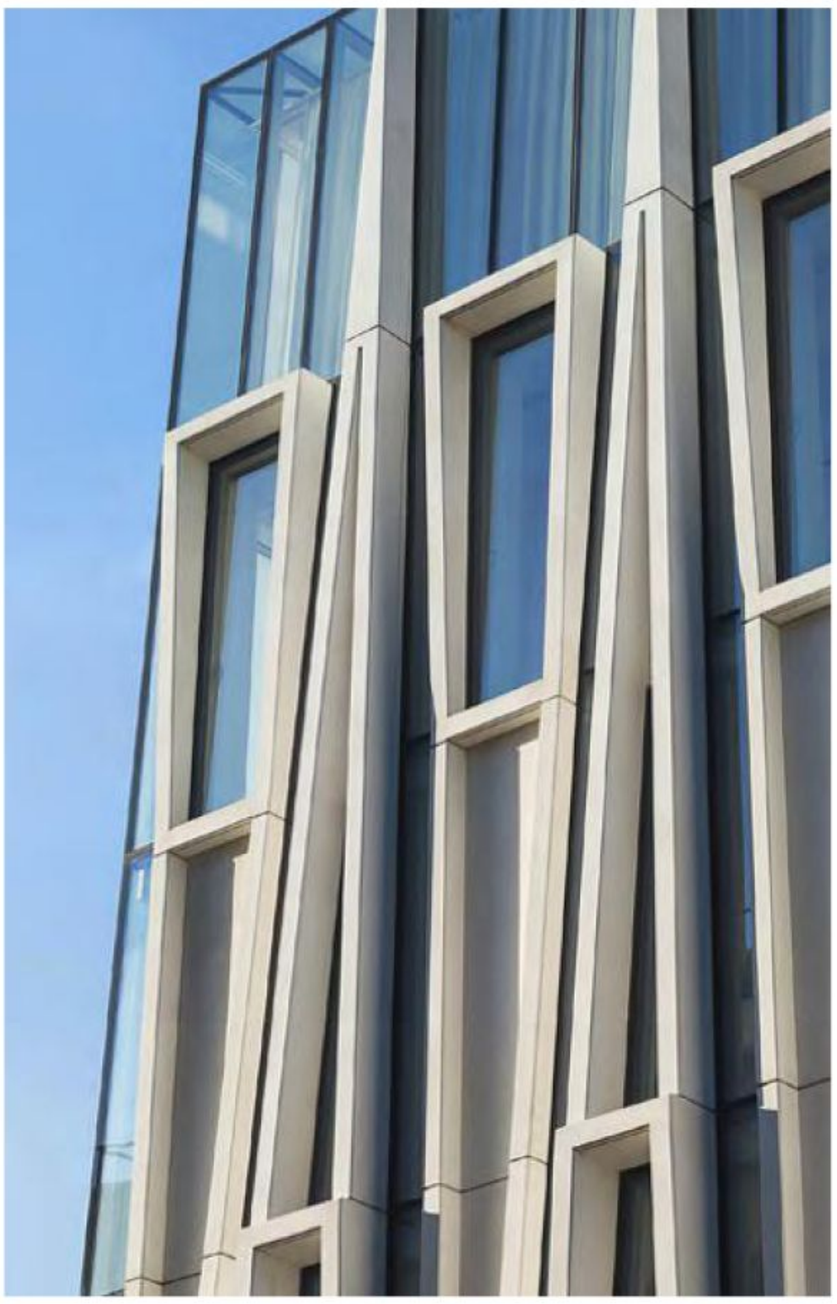

RS Dating back to the 18th Century there was very little development in the neighbourhood. Church Lane was the name of the now fully formed Kensington Church Street with orchards to the west and a brick manufacturing area to the east. This road linked the parishes of St. Mary Abbots in the south and Notting Hill Gate in the north. The only major manufacturing industry in the area was a successful candle making business which was located in the region of the current Whole Foods complex on High Street Kensington. With this heritage the candle shape influenced the internationally renowned architectural firm SPPARC when designing the building. You will now be able to see the link when looking at the window shapes throughout the building.

> "An imposing and modern architectural masterpiece, The Lantern stands proud at the northern end of Kensington Church Street close to Notting Hill Gate"
>
> Hugo Cordle

The Lantern has been completely rebuilt from bottom to top and houses four spectacular apartments. Situated at a high London elevation the views across Kensington and the surrounding areas is magnificent. The design and build has combined a mixture of elegance and crisp modern lines suitable for contemporary lifestyle. Unbranded are the firm responsible for this phenomenally high level of finish and attention to detail.

For sale
Prices starting at £4,450,000

Joint Sole Agents - Savills

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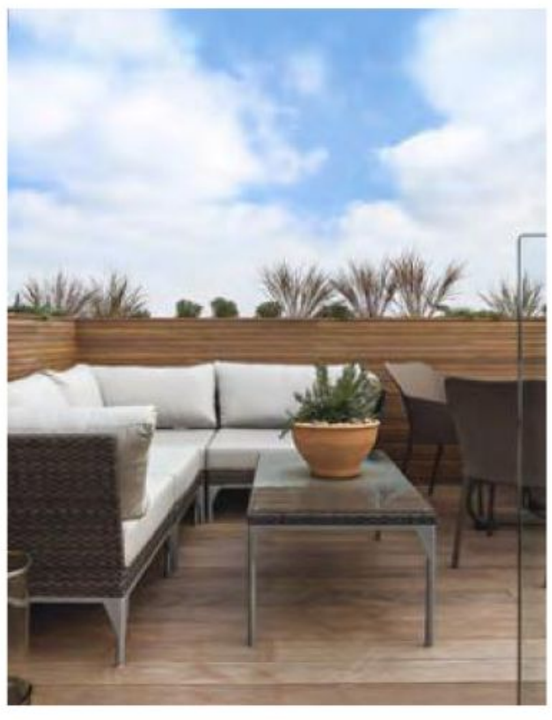


CONDÉ NAST
BRITAIN | PROPERTY

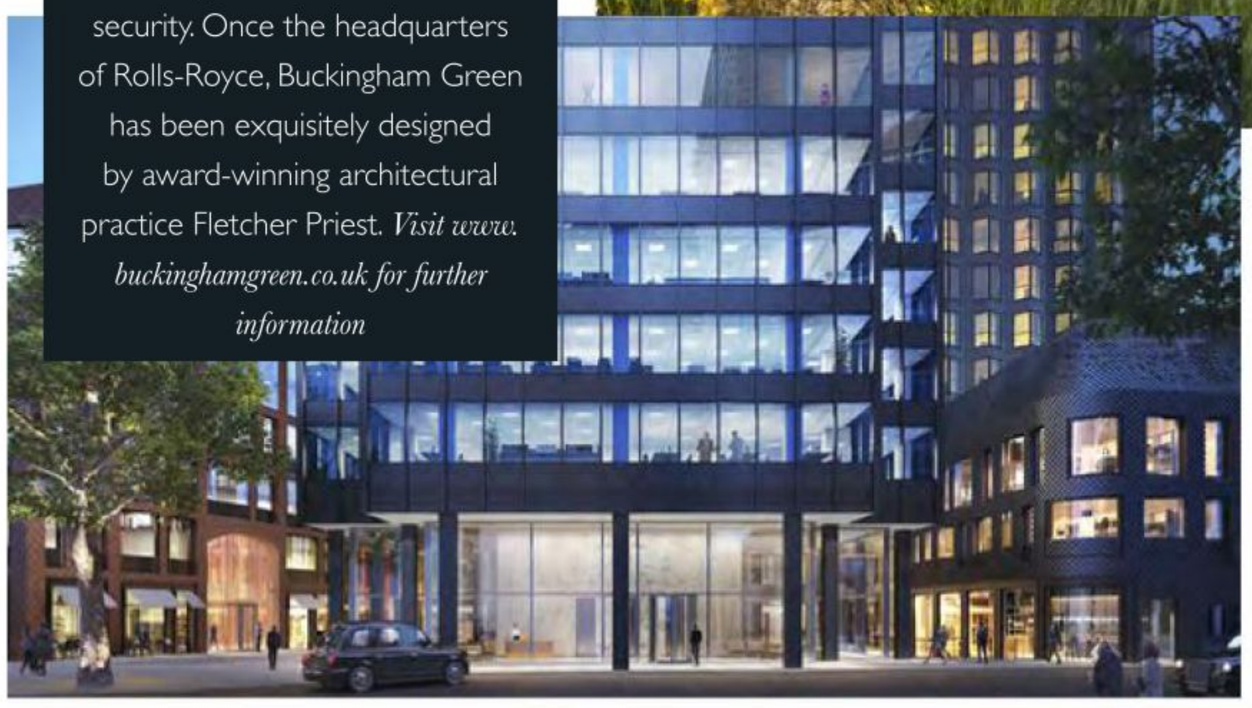
NOTEBOOK

A monthly round-up of property news at home and abroad

BY VIRGINIA PECK

HIGH AND MIGHTY

Developer London & Oriental has recently unveiled the first show apartment within its luxurious new development, Buckingham Green. Situated in SW1, between Victoria and St James's, the development encompasses 64 interior-designed apartments ranging from one to four bedrooms, all of which are available to rent, with luxury concierge services and 24-hour security. Once the headquarters of Rolls-Royce, Buckingham Green has been exquisitely designed by award-winning architectural practice Fletcher Priest. *Visit www.buckinghamgreen.co.uk for further information*



SOMEWHERE BEYOND THE SEA

Located on the eastern Algarve in Portugal, Monte Rei is renowned as one of the country's best golfing resorts. Set within a 1,000-acre private estate offering dramatic views overlooking the Atlantic Ocean and the Serra do Caldeirão mountains, Monte Rei has recently announced a new selection of impressive clubhouse residences. Two-bedroom apartments and duplex penthouses are on offer, and each suite has been decorated by the leading interior-design company Sá Aranha & Vasconcelos. Residents of the clubhouse can also enjoy Monte Rei's fabulous restaurants, as well as a swimming pool, gym and spa. *Apartments from €825,000. For further information, visit www.monte-rei.com*

PRETTY PENNY

Looking to sell a unique luxury property? With the ability to generate interest from high-net-worth buyers across the globe, Concierge Auctions broke global records twice last year for achieving the highest values ever paid for properties at auction. The international auction house facilitates a simple, market-driven transaction for a curated selection of the world's most exclusive properties, and has organised property sales in the US, France, Italy, Spain, Switzerland and the UK. *For further information, contact charlie.smith@conciergeauctions.com*

STEP BACK IN TIME

Set within the leafy surroundings of Calverley Park in Tunbridge Wells, this elegant Grade II-listed Georgian property was designed by the renowned nineteenth-century architect Decimus Burton. With six bedrooms, light-filled interiors and spacious gardens, the property would make for a dream family home. It's situated just a short walk from the historic Pantiles, the town centre and the train station, and its next owners will be able to enjoy the tranquil park surroundings and nearby amenities.

For further information, call Knight Frank on 01892 772947

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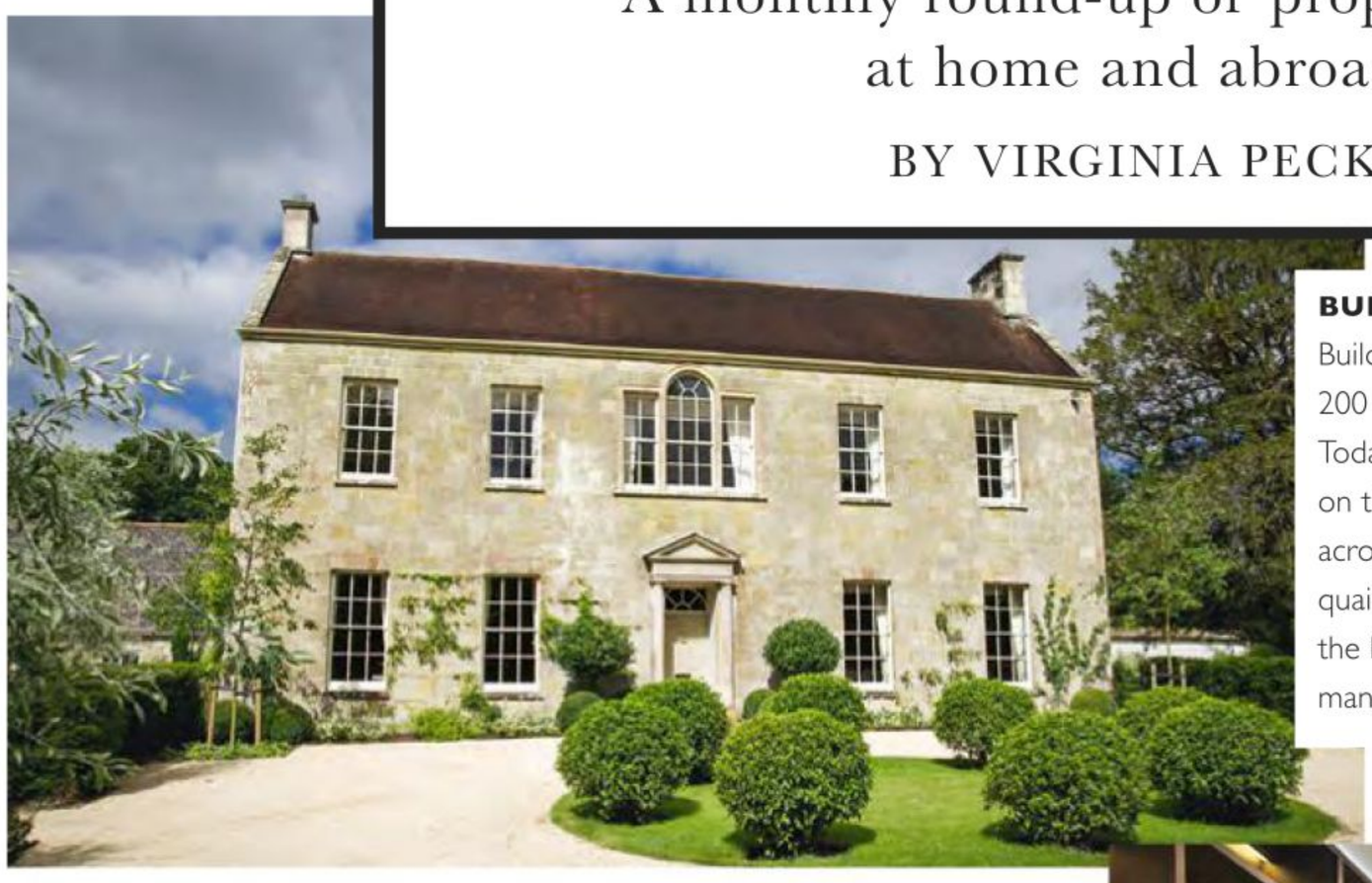
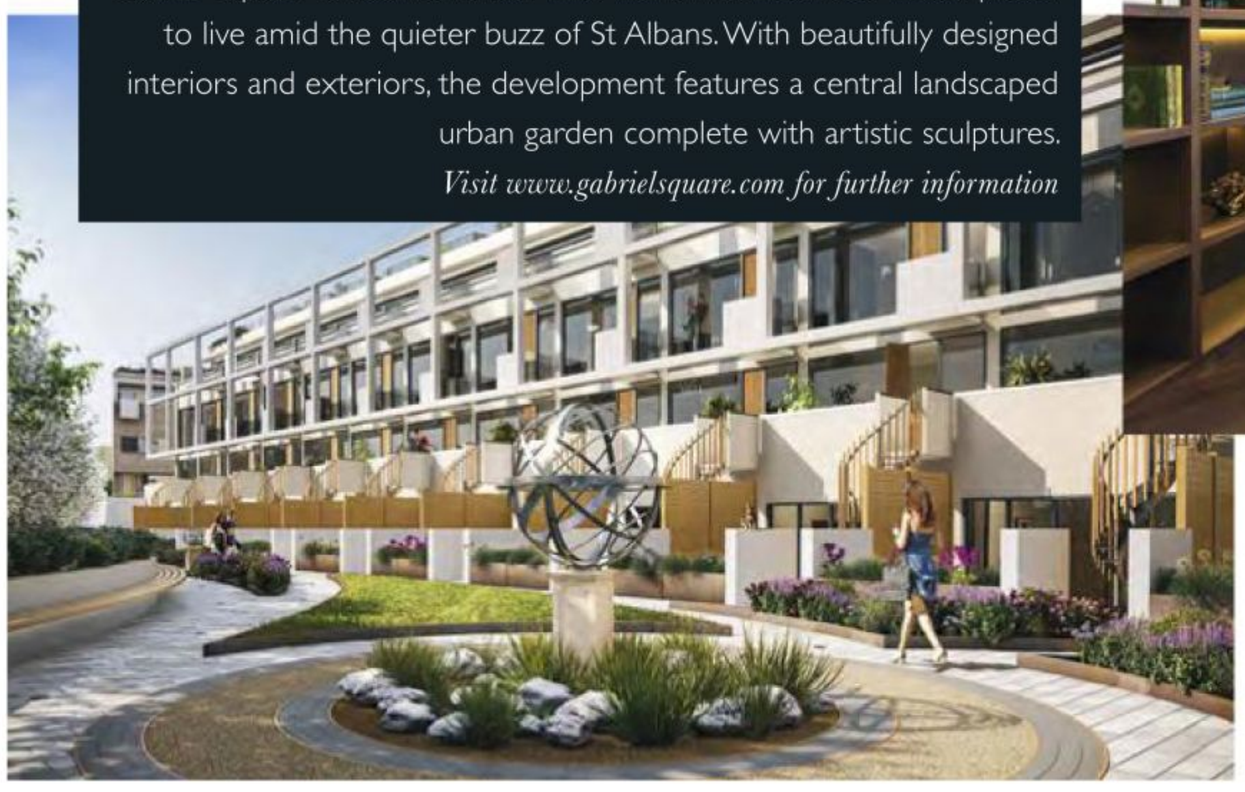


BUILT TO LAST

Building company R Moulding & Co started as a family business over 200 years ago, and is currently led by the eighth-generation owner. Today, Tim Moulding and a team of highly skilled tradespeople work on the restoration and new-build of some of the finest properties across the south of England, from impressive country houses to quaint barns and cottages. The company prides itself on providing the best in building, restoration, maintenance, landscaping and project management. *For more information visit www.rmoulding.co.uk*

TALE OF TWO CITIES

Located within the historic cathedral town of St Albans, Gabriel Square is a new development offering a selection of contemporary houses and apartments. Just a 20-minute commute to King's Cross Station, Gabriel Square is ideal for those who work in London but would prefer to live amid the quieter buzz of St Albans. With beautifully designed interiors and exteriors, the development features a central landscaped urban garden complete with artistic sculptures.
Visit www.gabrielsquare.com for further information



PARTY PIECE

In celebration of its twentieth-anniversary year, boutique property-development and interior-design firm Landmass London is releasing a coffee-table book of its finest projects. The firm will also be introducing a new service, titled Bespoke Residence Sourcing. With exclusive access to unmodernised properties in prime residential London, it will source a property for a client and apply its design and build expertise, resulting in an attainable, high-end London residence.
For a chance to win a copy of the book, email design@landmass.co.uk

PARADISE FOUND

Situated in Marbella's glamorous neighbourhood of Nueva Andalucía, just a short walk from Puerto Banús, 9 Lions Residences is a desirable new property development comprising more than 50 apartments and surrounded by three spectacular golf courses. Featuring traditional Andalusian-style architecture and contemporary interiors, the apartments are spacious, bright and luxurious. Within the development residents can enjoy indoor and outdoor swimming pools, a Turkish bath, a gym and a spa, as well as beautiful gardens and private terraces with breathtaking views of Gibraltar and the surrounding countryside.
Call 00 34 691 901 976, or visit www.9lionsresidences.com

Mallorca · Casa Velázquez
Pure views, pure luxury

Casa Velázquez represents luxury Mediterranean living at its best. The focus of this south-facing villa is its spectacular view over the harbour of Port Andratx and the open sea. Casa Velázquez was completely refurbished in 2018 taking the villa's original Mediterranean style and completely updating it with contemporary lines. New features include a separate guest house, a spa and fitness area, an inbuilt sound system and a lift. A touch screen Domotic KNX system, slab stone and wooden parquet flooring with underfloor heating and a Boffi designer kitchen with Gaggenau appliances provide maximum comfort. Outside the design enhances the pool, garden and terrace areas to ensure the best of outdoor living in the island's warm and sunny climate and a spacious outdoor kitchen area with BBQ completes the `al fresco´ dining experience – the perfect place to relax, take in the views and enjoy the sunsets. **Price: 8,800,000 EUR · www.casa-velazquez.com**

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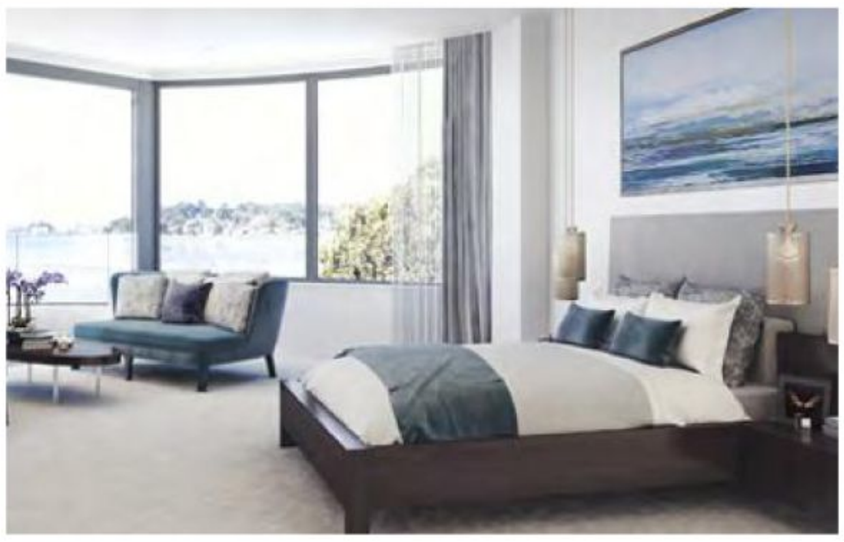
ACE

SANDBANKS



SANDBANKS AT ITS BEST

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Luxurious living in a luxury location - these are spacious, high quality apartments with stunning views over the sea or Poole Harbour. With just 4 out of 9 units remaining, the development offers beach terrace, private gym, jacuzzi and steam room, indoor swimming pool and gated private parking.

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Jonathan Heaf Is...

Out to lunch!

This month with **Miles Kane**

Brit-rock's torch-bearer lights it up over schnitzel and fries at The Wolseley, London

Fancy some fake news with more cowbell? Well, there's a good "story" about BFFs Miles Kane and Arctic Monkey Alex Turner that may or may not be true. Though, let's face it, if anything should get in the way of rock'n'roll mythology it shouldn't be a little quibble about the truth, right, boys? (Just google David Bowie.)

Let me set the scene: sometime between Axl Rose getting braids (2002) and *People Just Do Nothing* jumping the shark (right now), those brothers in melodic yarns Turner and Kane, plus "another human being" – let's call her "The Girl", shall we, to save her poor mother's heart condition? – are intertwined among the postcoital flotsam of an upmarket hotel room.

As threesomes go it was distinctly melodious: grins abound, joints are passed (maybe, or is that just a rollie?), sighs are breathlessly murmured and no one's Cava breath is so metallic as to put anyone off thinking about not visiting said messy pleasure palace yet again.

"Hey, I'm glad you came," Turner is alleged to have said, forever on the right side of etiquette and politeness in such matters. While Kane, in his sludgy Scouser lilt acknowledged, "Ah, thanks, man." At which point Turner sat bolt upright in his sparkly gold briefs (unconfirmed) to stress who, in fact, his grateful aside was aimed at: "Not you, you wally. *Her*!"

It's a funny tale and if the story isn't actually true, it resonates with a truth about the very real bromance between Kane and Turner: their love for one another pays no heed to personal boundaries. Not only that, but it is also indicative of Kane as arguably the most endearingly entertaining frontman in the biz.

I've my own buzzy history with Kane – no threesomes, sadly, but don't let me stop you from putting the rumour around – and we've spent our fair share of late nights and early mornings bouncing about and losing our minds at parties, afterparties and hotel lobbies. Today, we're having lunch at rubbernecker's paradise The Wolseley; it's hotter than the Maldives outside and it seems rude not to order a cold glass of lager. So we do.

"Here's to the rest of our lives," laughs Kane, as we chink and toast with our eyes. "Or at least the rest of the afternoon." We're here ordering beer, chicken schnitzel, sea bream on a bed of couscous and a side of fries to share, in celebration of Kane's triumphant new solo record – his third, *Coup De Grace* – a collection of no-nonsense, straight-out-the-trap rock tracks that makes Arctic Monkeys' vibey new direction seem somewhat whimsical.

'I couldn't play the guitar. Not a note. Completely forgot. It terrified me'

"Well, that's Al [Turner] for you. He's about five years ahead of the rest of the world. Personally, I wanted to get back to the rawness that I began my career with," explains Kane. "It's taken me almost half a decade to get this album done – stopping and starting with other projects – but the songs that work best for me are the honest ones. I can't sing something if I don't believe in it."

Turns out Kane nearly didn't sing at all ever again, as he was struck dumb by writer's block. "I was in a rut after I came off the tour with the Shadow Puppets. I've been blue after tours before. You know it's going to happen, but this was different. I couldn't play the guitar. Completely forgot. I couldn't sing. Not a note.

"It terrified me, actually. I don't want anyone to get the tiny violins out, but, yeah, I was depressed." What? I have to say this comes as a shock: Kane, or the version of the songwriter that I know, is about the most optimistically gregarious man in rock. And, yes, that goes for Dave Grohl too.

Kane has commented recently that his mood had something to do with the end of a two-year relationship, calling this third album his "Adele break-up record". He chuckles when I mention this: "Well, let's see how many copies I can sell before I namecheck Adele again, shall we?" So, did he go mute from a broken heart? "Well, it was a bad break-up. And it's hard splitting with a girl when, although you argue eight hours a day, she's still really beautiful. *D'yaknowwhatImean?*" Cue fits of giggles as he stage-dives into a fresh gem salad.

Well, who said life was easy? Kane, unused to moping, was eventually saved from himself, not by Turner this time, but another long-serving friend, Jamie T, who moved in with Kane while visiting the singer in LA. "Jamie's been through the circus, the ups and downs, as well, so we were just able to have a real talk. Got it all out. Screamed it out in fact. No crying, mind. I haven't gone too soft."

With the likes of Liam and Noel and Marr and Weller taking their places as the elder statesman of British rock, there's a guitar-shaped legacy here for Kane to grasp with both hands, honouring pogoing kids in dripping clubs everywhere by sticking to what he does better than most: give it to them raw, give to them loud and give it to them true.

"This life is beautiful, man," Kane smiles as he throws his dapper navy suit jacket over his black Fred Perry polo, his gold mangles jangling in the afternoon sun. "All you have to do is hold on and read the small print." Here's to the truth, Miles. Oh, and threesomes. In hotel bedrooms. Maybe. **GQ**

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